

Sets in Order

35¢

AUGUST
1961

FOR DANCERS



RAY SMITH

Would
you like to
**DOUBLE YOUR
DANCERS?**
SEE PAGE 11

The Official Magazine of SQUARE DANCING

THE CONVENTION
SPECTACULAR (PAGE 41)

SQUARE DANCING — ROUND DANCING

ASILOMAR is the

Ideal Square Dance Vacation

1962 SCHEDULE

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WINTER FEB. 5-10

SUMMER JULY 29-

AUG. 3

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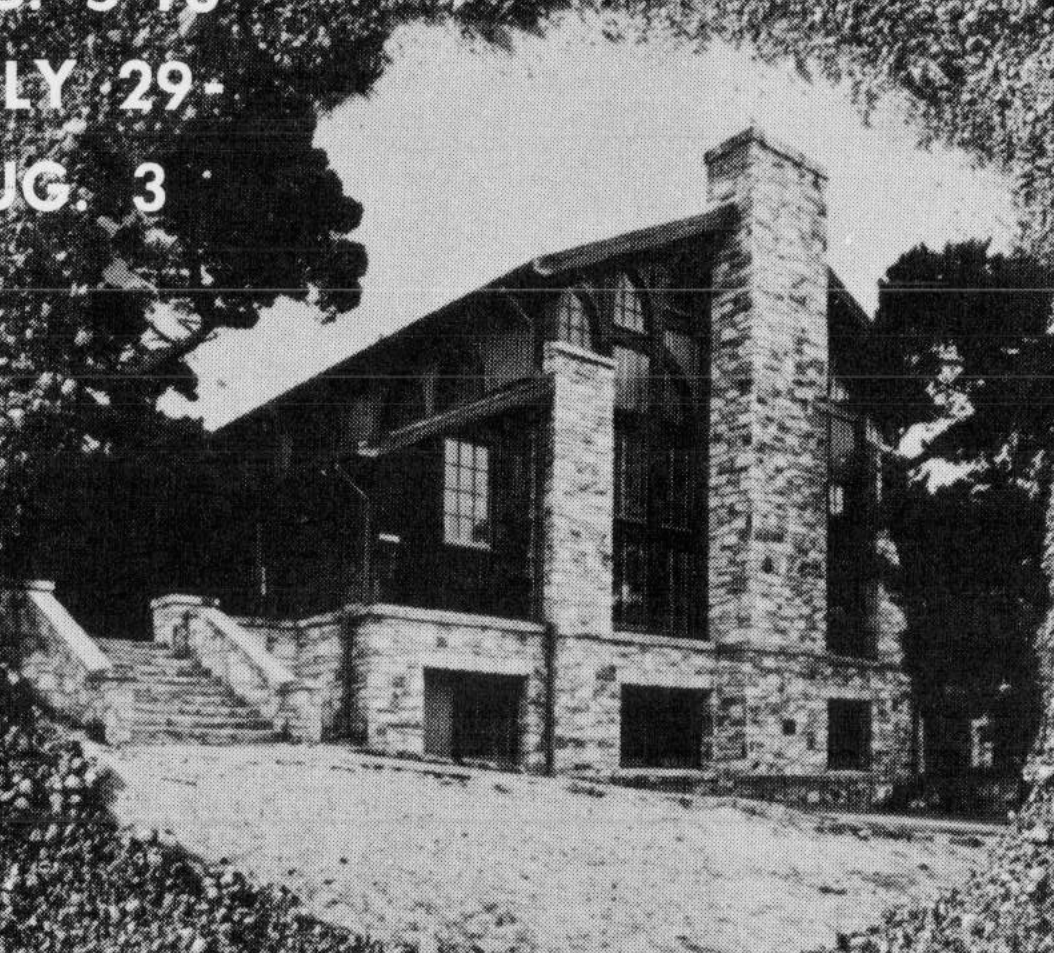
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OSGOODS

RICHARDS

SMITHS

VAN ANTWERPS



Located on the White Sands of the Pacific Coast near Monterey, California, Asilomar is the Perfect Spot for Square Dancing

**Let us put you on the mailing list
for 1962 Brochures when they
are printed**

WRITE: SETS IN ORDER

462 N. Robertson Blvd., Los Angeles 48, Calif.

THIS...

IS *Sets in Order*

(and just ^{who}_{what} is SETS IN ORDER?)

For one thing — it's the Official Magazine of Square Dancing, now in its 13th year — it's written by square dancers, for square dancers, and it's dedicated to the serious business of Having Fun — through square dancing.

This August issue is traveling by mail into 50,000 homes of square dancers. Perhaps, this is the first copy you've seen. If so

LET'S GET ACQUAINTED

Just sit down and relax.

Prepare to take a new and refreshing look at YOUR hobby through these pages that follow.

You see — Sets in Order is dedicated to YOU, the square dancer of 1961.

Whether you dance 4 times a year or 4 times a week,
Whether you attend one class or belong to 4 clubs,
Whether you've been a square dancer for 10 years or ten weeks,

SETS IN ORDER is designed for YOU . . .

and . . . we'd like to prove it!

Are you sitting down?

Are you perfectly relaxed?

Then go ahead —

Turn the page — and look us over . . .



NEW!

Sets in Order
RECORDS

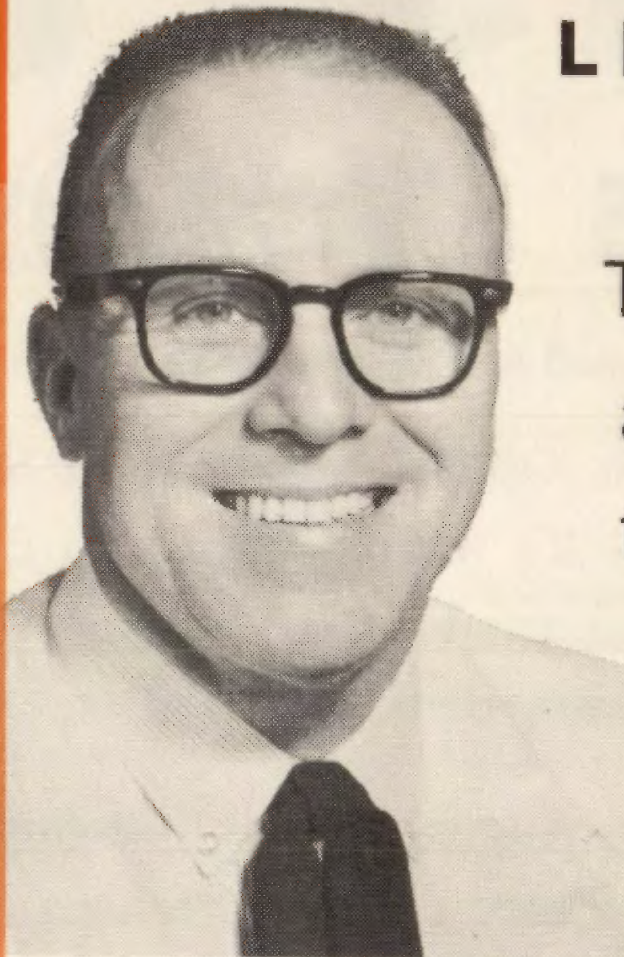
- EASY MURDER
- DIZZY LINE
- IF YOU CAN
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AS I SEE IT

bob osgood

August 1961

THERE'S A MINOR CRISIS going on at our house these days. The freezing compartment in our refrigerator is filled with square dance clothes. The other day I was looking for my yellow shirt. "Oh that one," said Becky. "Why can't you use the blue one tonight?" Well, the blue one would probably have worked out OK but you know how it is when you get your mind set on one thing—like a yellow shirt which goes best with the brown pants and brown boots that you've already laid out. Anyway I told her I'd like the yellow one.

That's when she told me about the freezer and this idea some lady dancer up north had given her. It seems that if you wash the clothes and don't have time to iron them right away that they'll stay fresh or something if you freeze them.

Well, I got by with the blue shirt (and the blue pants and the black boots). After all it *was* kind of funny. But I don't know just how long this is going to continue. The last time I went looking for ice cream I found that the yellow shirt was still there and the blue one is with it. When I told Becky I was going to take it out and wear it, just as it was (I'll show her!), she warned me that it would break. So there's where things stand. I'm too much of a conformist to go out and call in a broken shirt! Incidentally — I didn't find any ice cream — only shirts and handkerchiefs and such things.

Welcome Square Dancers

GREETINGS TO ALL OF YOU who are reading your first copy of *Sets in Order*. For you this will be "open house" day. Scattered throughout the features and special articles

(Continued on page 58)

CONVENTION COVERAGE

Dancers, starting on page 41 of this issue, you will find a complete coverage from beginning to end of the Tenth National Square Dance Convention held last month in Detroit. To those of you who attended the convention, this will serve as a souvenir of that tremendous event. To those who were not able to attend, this presentation will, in a way, give you the feeling that "you were there," an added *Sets in Order* service.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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From The Floor

Dear Editor:

We have received quite a number of dresses, petticoats, pantalets and even shoes, but still do not have quite enough to go around to all the Korean girls who dance with us. We have been taking a sort of roll at each dance and also count the number of times the girls travel out of town with us. Bill worked up a point system in order to judge who gets first choice of the clothes. We gave out our first four dresses last week; four girls with the most points came over to our house and took their pick. They were certainly happy to get them. The "SOS" article in Sets in Order is certainly paying off . . .

Alyce Johnson
Seoul, Korea

The Johnsons are doing a fine job in Korea and square dancers over here can help out by sending any women's square dance dresses (small sizes) for use by the Korean girls. For information and shipping instructions, you should write Mr. and Mrs. W. H. Johnson, USOM, TC-AG, A.P.O. 301, San Francisco, Calif.

Dear Editor:

More and more Stateside people are passing thru our village of Sechelt on the Sunshine Coast of B.C. and our club, the Sechelt Promenaders, puts out the welcome mat to all square dancers. We dance on Saturday nights at St. Hilda's Parish Hall.

Maurice Hemstreet
Sechelt, B.C., Canada

Dear Editor:

Not long ago Sets in Order had an article concerning how a club honored its caller and his taw. We did the same thing right before our recent graduation ceremonies. You should have seen our caller Al Horn's mouth drop a mile
(Continued on page 74)



EDITOR'S MEMO

It takes everyone's views to make up a complete square dancers' magazine. Letters from square dance readers from all parts of the world lend an important balance to each month's edition. Square dancers are invited to send their views to "FROM THE FLOOR." The only request we make is that folks give full name and address.

Fashions by Nita Smith

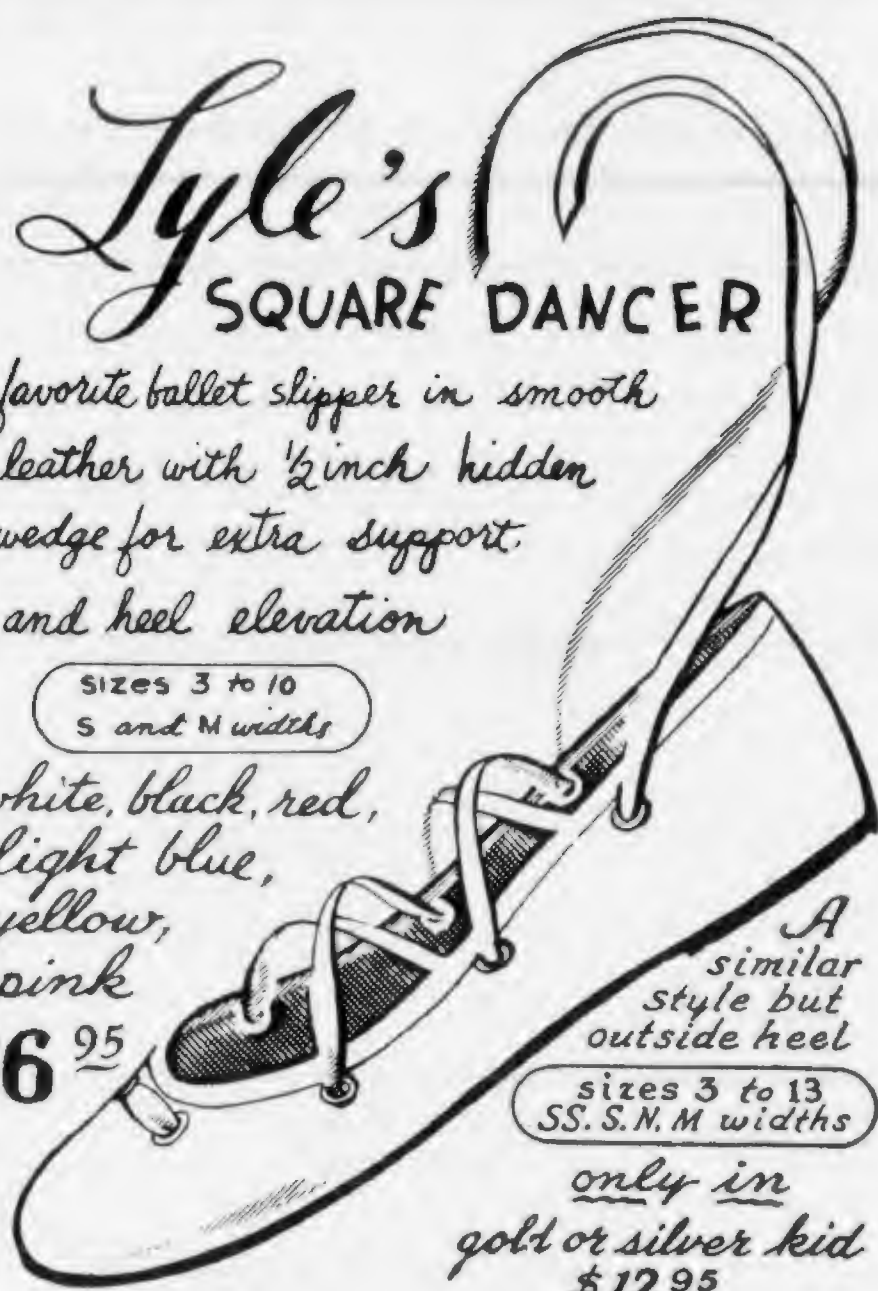


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outstanding
co-ordinated
Square and
Round Dance

Dresses, Petticoats & Pantalettes
made a big hit at the National Convention

Write for brochures —

113 WALTON, COLLEGE STATION, TEXAS



Lyle's
SQUARE DANCER

*favorite ballet slipper in smooth
leather with 1/2 inch hidden
wedge for extra support
and heel elevation*

Sizes 3 to 10
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*white, black, red,
light blue,
yellow,
pink*

\$6⁹⁵

*A
similar
style but
outside heel*

Sizes 3 to 13
SS, S, N, M widths

*only in
gold or silver kid*
\$12⁹⁵

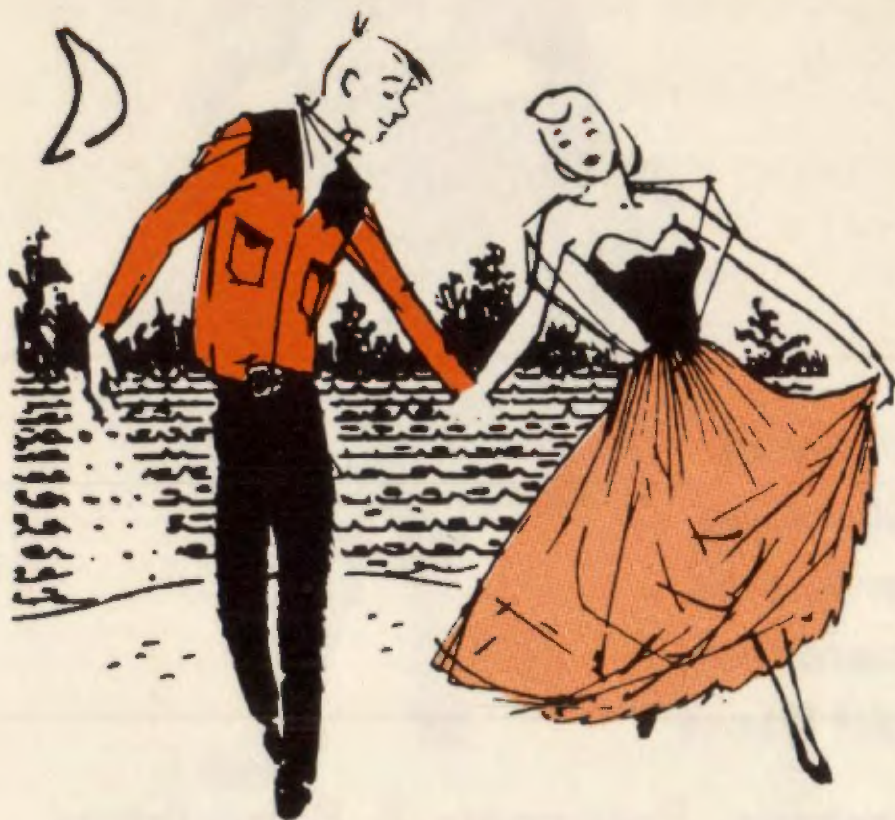
sizes over 10 - \$2.00 extra

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- Kansas customers, add 2 1/2% sales tax*

LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.

SUMMERTIME DANCING IS FUNTIME DANCING

with these light-hearted new
ROUND DANCES



"WABASH BRUSH"

For their debut into the realm of choreography, BOYD and BETTY FINK of Niles, Michigan, offer a novel two-step using the all-time favorite tune of "Wabash Blues." It is a dance that both square and round dancers will like because it's highly interesting, yet quite easy. The music is by the full BONNIE LEE BAND.

"IRISHMAN'S TANGO"

Composed by FRANKIE McWHORTER of Lubbock, Texas, and dedicated to her late husband, this entrancing new tango routine will go a long way toward convincing dancers and teachers that rounds set to Latin rhythm are easy to do — and loads of fun. The GEORGE POOLE ORCHESTRA furnishes superb music for this enjoyable dance.

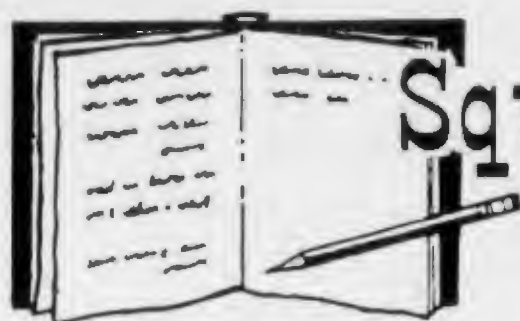
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OTHER RECENT ROUNDS OF UNUSUAL MERIT

- #4667, DREAMY MELODY (waltz) and CLARINET CAPERS (two-step)
- #4666, WHEN LIGHTS ARE LOW (waltz) and KEEP IT MOVING (two-step)
- #4665, VIEN, VIEN (waltz) and MEAN TO ME (two-step)





Square Dance Date Book

- Aug. 2-5-8th Annual B.C. Jamboree
Penticton, B.C., Canada
- Aug. 4-Coast Guard Festival Dance
Sr. H.S. Gym, Grand Haven, Mich.
- Aug. 4-6-Dias de Danzas
Miramar Hotel, Santa Barbara, Calif.
- Aug. 5-Spanish Trails Fiesta Jamboree
Fort Lewis A & M, Durango, Colo.
- Aug. 6-Annual Summer Dancers' Picnic
Ranchland, Camp Hill, Pa.
- Aug. 11-12-First New England Square Dance
Fest. Rutland, Vt.
- Aug. 12-4th Ann. Hayseeders Hoedown
New H.S. Gym, Clare, Mich.
- Aug. 12-13-First Round-O-Rama
Columbia Gardens, Butte, Mont.
- Aug. 13-18-Dancin' Days
Rainbow Lake Lodge, Brevard, N.C.
- Aug. 16-Stars & Thars Summer Jamboree
H.S. Parking Lot, Ashtabula, Ohio
- Aug. 18-20-Ind. Callers Assn. Sum. Workshop
Ind. U. Med. Cen., Indianapolis, Ind.
- Aug. 19-Arkansas State Federation Dance
Mt. Nebo, Ark.
- Aug. 20-4th Ann. Callers' Roundup
Ranchland, Camp Hill, Pa.
- Aug. 25-27-3rd Wisc. Square Dance Conv.
Stevens Point, Wisc.
- Aug. 25-8th Ann. Penn State Festival
State College, Pa.
- Aug. 27-Sept. 2-Kampin' Kouples Institute
Rainbow Lake Lodge, Brevard, N.C.
- Sept. 1-Ward Co. Diamond Jubilee Dance
Minot, North Dakota
- Sept. 1-3-EAASDC Fall Round-Up
Kurhaus, Bad Kreuznach, Germany
- Sept. 1-4-5th Ann. Labor Day Week-End
Dreamland Ballrm., Conneaut Lake, Pa.

(Continued on page 68)



EDITOR'S MEMO

There's always a great deal going on in the square dance world and a Square Dance Date Book lists the coming "Big Events" that are open to square dancers everywhere. Listings are placed here without charge one or two months prior to the date of the affair. Refer to the Date Book the next time you're planning a vacation trip and see if you can't line up a big dance to attend.

for *Elegance*

DAISY
WALTZ

NYLON ORGANDY

ORIGINAL By

Lee Shipley

**AS SEEN
AT NATIONAL
CONVENTION**

Skirt panels bordered in Nylon lace ruffles hand-painted white daisies with silver sequin dust centers. Five rows of Nylon lace ruffles on sleeves and sweetheart neckline. Fully lined in Taffeta. Red, blue, pink, black, yellow, lilac, mint green or aqua with white Nylon lace and flowers.



\$29.95

Send 25c for catalog of other originals

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Phoenix, Arizona

IT'S NEW!
IT'S SOFT - LIGHT - FLEXIBLE!
IT'S CUSHIONED INSOLES!
IT'S SENSIBLY PRICED!
IT'S GOOD LOOK'N **\$12.95**

THE
PROMENADE
SHOE



WIDTHS C-D-E-EE-EEE
SIZES 6-12
COLORS - BLACK OR BROWN

MAIL ORDERS PROMPTLY FILLED

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WHO IS A SQUARE DANCER?

Is he young...or is he old?

Is he tall or short?

Have you ever really noticed?

Is he the corner grocer or the engineer deeply
involved in the next space flight?

Does he belong to the church you attend?

Did he vote for your candidate?

You say, "I don't know,"

And what you mean is that it doesn't matter.

Well then — what does matter?

And who is he?

He's that hand — stretched out in friendship to you.

He's that friendly smile — encouraging you on.

He's that link that makes a square of dancers complete.

He's a part of that class you started with.

He's a part of that club you've danced with all these years.

He's a part of that group of friends who travel together to festivals.

He's the joy — the rhythm — the love that makes square dancing.

Who then is a square dancer?

Look closely — for he is the most important part of square dancing — YOU.

Becky Osgood

LET'S MAKE SEPTEMBER DOUBLE THE DANCERS MONTH



Attractive eye-catching
Poster or Counter Card
announces new class
to non-dancers

HOW WOULD YOU LIKE to see square dancing in your area expand 100% in the next few months? This is neither wishful thinking nor idle dreaming. There is a tremendous potential of untapped non-square dancers just waiting to be contacted, and if you'll stop a moment and make a realistic appraisal of our activity, you'll quickly realize how much it has to offer.

Providing that you plan carefully, utilizing the enthusiasm already existing in your area to generate excitement in new dancers, you can be a part of the most optimistic period of square dancing growth you could imagine possible.

Any program that is as ambitious as the one in mind depends largely on the following three factors: (1) *Conviction* that square dancing can satisfy a great many of the recreational and social needs of far more people in your community than it now reaches. (2) *Determination* to work out a program of recruiting, training and placing of these newcomers in either the now existing or yet-to-be-formed square dance clubs. (3) *Cooperation* among *everyone* in the area who dances or calls. This means utilizing all teaching and calling talent, enlisting the aid of dancers' associations, calling on each club and each individual dancer to help.

To bring this kind of thinking close to home, let's apply a *Double The Dancers* project to your area. Let's start with what you now have. How many people dance in your town? How many callers and teachers are available? What is the hall situation? Chances are you'll have to



EDITOR'S MEMO

One of *Sets in Order's* major contributions to the continuing square dance scene has been its campaign suggestions for recruiting newcomers into the square dance field. Here, with a bow to Bob Dawson and square dancers from all parts of the world who have increased successfully the number of participants in their own areas, we are inspired to suggest a world-wide campaign which, if applied in each area, could more than double the dancers during these next few months.

BEGINNERS' SQUARE DANCE CLASS

(Caller — Joe Jones)

Each Thursday evening starting Sept. 21st
8:00 - 10:30 PM — Only \$1.50 per couple
Community Center — 1st at Lake Street

Sponsored by THE PROMENADERS

Phone: LA 5-9086 for further information.

A WONDERFUL WAY TO HAVE FUN!

Handy "Fact Cards" help in
word of mouth campaign

Dear Friend:-

Our square dance club, The Promenaders, is
sponsoring a

BEGINNERS' SQUARE DANCE CLASS

and we thought you might like to join in on the
fun starting Thursday, September 21st.

The Community Center (1st and Lake Streets) is the
meeting place - from 8:00 to 10:30 PM and the cost
is only \$1.50 per couple. Our caller, Joe Jones,
and members of the Promenaders are looking forward
to greeting you at the class.

Please phone LA 5-9086 for further information.



Direct mail makes good use
of well-designed post cards

CALLING ALL "PROMENADERS"

LET'S

DOUBLE
DOUBLE



THE DANCERS!

EVERYBODY BRING A NON-DANCER
THURSDAY SEP. 21

COMMUNITY CENTER

Posters "sell" present dancers
on program to recruit newcomers

do a bit of checking to find out the answers,
but in order to move forward it's well to know
just where you stand.

Next, take a look at the plans for classes dur-
ing the coming months. If there are no classes
scheduled, your problem is obvious and a good
teacher with the support of the area behind him
is your answer. If only one class is planned,
you have a good starting point. If there is to
be more than just one class then there should
be variety of choice both in location and day of
the week. Two classes, both slated for the same
part of town and for the same day of the week,
will only compete with each other. Spread
them out a bit and you will appeal to a greater
number of potential dancers.

Cooperation will pay off, not only in schedul-
ing but in every phase of the plan. A Double
The Dancers program requires the mutual assist-
ance of everyone in preparing a public rela-
tions and publicity campaign. The dancers
working through their clubs and association
along with the callers working either inde-
pendently or through their association together
can come up with a master schedule that will
not only channel all of the efforts and abilities
in one direction but will be far more effective
than a number of different plans uncoordinated
in the same area at the same time.

Once this spirit of cooperation has been
achieved, the next step is to outline a promo-
tional program of advertising.

Methods of Bringing in Newcomers

You can't beat *word-of-mouth* campaigning.
In a great number of successful beginner class
recruiting programs we've checked, the ma-
jority experienced their best results when satis-
fied dancers spread the word to their non-
dancing friends. Of course it is possible the
longer a dancer is in the activity the fewer
non-dancing friends he may have. For this
reason the new dancer often (but not always)
is the best recruiter.

How to start a word-of-mouth campaign?
First, as in the case of any advertising, it's
necessary to assemble the facts. *What:* Square
dancing — a class for beginners. *Why:* Because
it's a downright enjoyable activity; it's a good
recreation and we'd like to see you taking part.
Where: At the community center. *When:* Every
Thursday night starting September 21st. *How
Much:* Only \$1.50 per couple each evening

(less than you'd pay to go and sit through a movie). **Who:** Our club is sponsoring the class; Joe Jones, our caller, will be the teacher.

Getting this information into the hands of workers is step number two. One simple and proven method is the use of "Fact" cards. Printed inexpensively on small business cards, the information can serve as a reminder and can be given to each prospect contacted.

Whom to contact: Neighbors and near-by relatives; call them on the phone, ring their doorbell. Talk to them first, then give them a fact card. Also try office co-workers, fellow club members, the local PTA roster, business associates, church friends, your grocer, dry cleaner — shucks, you'll know whom to contact.

Follow thru: Sometimes you may find you can break down a bit of reluctance by offering to attend the first night with your prospects. Maybe you can arrange to pick them up (just to be sure they get there safely). Your encouragement and enthusiasm will do much to ease them into the course.

The very personal nature of square dancing makes it perfect for the direct contact afforded by word-of-mouth. Other means of reaching the public can be effective but will take considerable time and planning.

Television: In the belief that "to see square dancing is to want to be a part of it," live demonstrations *if delivered naturally* can be good interest-getters and effective recruiters. In many areas where union problems do not prevent non-professional talent from appearing on television, you may find the local program directors willing to set up a "one-shot" or possibly a guest appearance on a regular show. Often something of this sort leads into regular appearances. The thing to remember is that you are "selling" square dancing. The emphasis should be on happy faces, attractive but simple costuming, and uncomplicated, smooth flowing square dance patterns.

The Exciter Dance: Here is a Double The Dancers program in action. "Everyone bring one" is the theme, meaning that every experienced dancer is encouraged to personally contact one non-dancer for a "free" evening of easy squares and instruction. With good planning you can "sell" a great number of dancers in this manner and win them over to the beginner's course.

SETS in ORDER, AUGUST, '61

August 30, 1961

LOOKING FOR FUN, RELAXATION, FRIENDS?

Join our BEGINNERS' SQUARE DANCE CLASS!

When: Thursday evenings - starts September 21st
8:00 - 10:30 PM

Where: Community Center (1st at Lake Street)

How Much: Only \$1.50 per couple

Sponsored by The Promenaders and featuring Joe Jones as your caller-teacher.

Telephone LA 5-9086 for further information,
BUT DON'T MISS YOUR CHANCE TO BELONG!

Simple typed cards can be placed in markets, on community bulletin boards

IF YOU'RE NOT SQUARE DANCING...
MISSING A LOT OF FUN!

• NEW EXPERIENCE

• MAKE NEW FRIENDS

• ENJOYABLE HOBBY

• WHOLE SOME RECREATION

• JOIN A CLASS

WHERE
WHEN
WHO
WHAT



Joe Jones

Mimeographed or printed flyers make excellent handouts or mailing pieces

September 10, 1961

FROM: THE PROMENADERS SQUARE DANCE CLUB
Jack Heide, Publicity Chairman
2000 South Eagle Avenue
Mountain Peak, California

FOR: IMMEDIATE RELEASE
TO: MOUNTAIN PEAK DAILY NEWS

Summer's over, the children are back in school, the fall is yours! How are you looking for a way to get out of the house and spread your wings? Dad, would you like to forget the office for awhile? Here's your answer - try Square Dancing!

It's a wonderful way to leave your worries behind and enter a brand new world, and we guarantee that besides learning how to square dance, you'll also learn how to have more fun, you'll relax and you'll meet the nicest people.

The Promenaders Club is sponsoring a Beginners' Square Dance Class to be held at the Community Center (1st at Lake Street) each Thursday evening from 8:00 - 10:30. The class starts September 21st and registrations will be accepted the first three Thursday nights. The cost is surprisingly low, only \$1.50 per couple, less than you'd spend to sit through a movie. And this should be the clincher - The Promenaders have arranged a baby-sitting service, provided free of charge, in the Youth Room at the Community Center.

Joe Jones, the caller, promises you'll be amazed how easy it is to square dance; in fact he says if he can do it, anyone can. Don't miss your chance to join this group. Call LA 5-9086 to register and for additional information.

Also plan to come out to the Community Center any Saturday night and watch The Promenaders in action. You're always welcome.

Jaycee Square Dance Program to Begin June 8

Square dance classes from the Jaycee service and plenty of other club activities and more out of town.

Plans Readied For Monday's Square Dance

THE JACKSON PARK & HOME

Square Dancing Lessons To Be Available Soon

THE JACKSON PARK & HOME

Square Dancers Swing Thursday

THE JACKSON PARK & HOME

PTA Sponsors Square Dance

THE JACKSON PARK & HOME

Short, factual news releases can result in a valuable story plug for your club

IS YOUR AREA READY FOR EXPANSION?

The first thought in planning any concerted move to increase the size of the present square dance program is to look deeply into things as they exist and see if your area can handle more dancers. Ask yourself these questions:

(1) Do we have a smooth running, friendly, cooperative square dance community at the present time?

(2) Can we provide places to dance for twice as many dancers? Are there enough clubs now existent with room for newcomers? Is there a willing mental attitude on the part of the present dancers to accept new dancers into the groups?

(3) Are there enough suitable halls for new classes and new clubs?

(4) Are there sufficient trained caller-teachers with time available who are willing to take on the responsibility of conducting classes?

(5) Are we, as dancers, willing to get out and work to encourage newcomers into becoming a part of this wonderful activity?

If you can answer a good healthy YES to these questions then your area is undoubtedly ready for expansion. If your area falls down in one or two places, it would be wise to wait a bit until you are better prepared. NOW would be the time to *get your house in order* in readiness for next year's drive to *Double The Dancers!* Who knows what you might achieve!

The Mammoth Demonstration: Large open square dances, sometimes held in shopping center parking lots and sponsored by the community, serve as a good showcase for square dancing. A great number of non-dancers are drawn to these affairs as spectators and an alert caller can find an occasion or two during the evening to have each experienced dancer bring in a newcomer as his partner in one simple tip. Be sure to have a follow-up by requesting folks to register for square dance class information.

Radio Interviews: If there is a regular square dance radio show in your area, you have the situation well in hand. If not, you can probably

arrange a free plug or two or even set up an interview by contacting the program director and suggesting the possible use of one of the more colorful and better informed square dancers in your group who would do a good job.

Speaker's Bureau: From among the local dancers, club officers and callers make up a list of those who can speak effectively on the subject of square dancing. Then circulate these lists to the local service clubs, PTA's, fraternal and civic groups. Your area could very well establish and train an effective and informed speakers' organization.

Direct Mail: The value of this method of contact depends on several important factors. (1) Do you have good mailing lists? (2) Do you have an artist-friend who can design flyers or postcards that will bring results? (3) Can you afford large enough mailings to be worthwhile? We've seen some wonderfully successful campaigns using just personally signed, mimeographed letters.

Posters — Counter Cards: Here's where an association can be most helpful. Mass production of attractive, professionally rendered posters in eye-catching colors can make this a most appealing way of advertising. You'll find many natural spots for display purposes — store windows, the laundromat, the public library, etc. We've seen two major types of posters used. One is especially designed to encourage the present dancers to bring in newcomers. The other is aimed at the newcomer himself.

Classified Bulletins: Many of today's super markets provide bulletin board space for their customers with personal messages limited to the amount of information that will fit on a 3"x5" card. In some areas this has proved to be a fair recruiting method.

Newspaper Publicity: An original, neat, one-page story telling about a new class and handed or mailed to the appropriate editor will often net you a nice story. Your article should contain all of the facts (who, what, where, when, why) and should never be submitted in anything but the original form. Daily publications are often the hardest to crack. Local "throw-aways" are usually less difficult and are often more effective. If you're fortunate enough to have a local square dance publication in your area, don't overlook it as a publicity outlet.

A CASE IN POINT – SAY YOU LIVED IN ALGONA, NEBR.

Let's put the Double the Dancer idea to a hypothetical test in Algona, a somewhat mythical town of 10,000—and not rich.

First off, what exists? One small club, Algona Allemanders, meets Saturday nights with a caller from a nearby town. They can stand “doubling” as the church hall where they dance will hold more squares than the 5 they now have. They are candidates.

An Exciter Dance might work. It could be on a regular dance night—a Saturday—as that is “play night” in a small factory and agricultural center. At a club meeting it

could be decided that every member couple invite another couple to a certain dance and the caller be alerted. It would have to be a free party—to “sell” it.

Since the point is to get these people into a class, some way must be found to teach them. The caller has to travel 25 miles each way and there is no other instructor available locally, so it might be possible to have a class before the regular Saturday dance—say from 7 to 8:30 PM.

In a similar way other suggestions printed here may be thought thru for local use.

Newspaper Advertising: Although this method is never the least expensive, nor is it always the most efficacious, it has proved successful in some areas. In a Double The Dancers program held in Milwaukee, Wisconsin, several years ago, a number of the callers starting classes collectively bought a large display advertisement and very cleverly outlined the class situation according to area and days of the week. In California a similar newspaper advertising program was handled by the Western Square Dance Association of San Gabriel Valley with good results.

We've talked here about getting new dancers. The intention is not simply to campaign for replacements to take the places of those who drop out. The big aim is to *Double The Dancers* — not just keep the status quo. And so — equally as important as bringing in new and

enthusiastic beginners is the need for *keeping their interest* — once they start.

In order to Double The Dancers successfully your (our) job is two-fold. (1) Bring in newcomers and fill the classes this fall. (2) Follow the class period closely and the ensuing transition into a club program as well, in order to be sure that we keep those dancers we *now have* as well as retaining the dancers we will be getting in the future.

To be effective this must be everybody's responsibility. To this end Sets in Order will dedicate much space in the coming months.

A pleasant evening of outdoor dancing in the shopping center parking lot gets endorsement of local merchants, publicity of neighborhood papers and non-dancing spectators galore.





By Terry Golden, Colorado Springs, Colorado

FOR ALL I KNOW, there may be a lot of creeks by this name, but the one that counts is in Colorado and runs off the southwest side of Pikes Peak. Late in the last century an impecunious cowhand named Bob Womack bumbled onto some gold bearing ore and made the mistake of telling everyone about it. The result was one of the West's most spectacular discoveries, and the town of Cripple Creek became one of the most colorful in the history of the west. The story is too long to tell, but read these very entertaining and informative books: *Midas of the Rockies*, by Frank Waters, Sage Books, (Denver), and *Money Mountain*, by Marshall Sprague, Little, Brown and Co.

According to Sprague, some men were building a spring-house to keep animals out of the spring. One of them got banged up by a log; this startled one of the others and his shotgun went off — (why he was carrying a shotgun while building a spring-house, I don't know), and he was hit by some of the shot; a calf got excited and bolted, breaking a leg as it jumped the creek. When things had calmed down, one of the men said, "This sure is some cripple creek," and that's how it got its name. And according to the eminent folk-lorist Bascomb Lamar Lunsford, the song "Cripple Creek" got its name from a creek by that name in North Carolina, which in turn was named for the



EDITOR'S MEMO

Dancing is, indeed, moving to music and because musical accompaniment plays such a large part in the realm of square dancing, we asked our Americana Editor, Terry Golden, to put the spotlight each month on some American folk tune. Many of the selections, such as the one shown here, appear in our square dancing as toe tapping hoedown music.

Cripple Creek in Colorado. Certainly the tune is of the southern hoedown type, and very similar to "Fire on the Mountain," "Sally Good-in," and others. In fact, fiddlers get mixed up between all of these tunes. The tune lends itself to southern mountain style fiddling and to the type of patter calling that goes with it. The words — well, it's one of those songs with no set system of words. It's full of irrelevant couplets which are also found in various other songs of similar rhythm and verse pattern. I even got a verse or two from Joe Lewis. Many good records are out. Get a complete catalog from your favorite record dealer and pick one.

CRIPPLE CREEK

The crop's laid by and the pond's gone dry;
Sit on the bank and watch the crawdads die.

You can't get home if you go by the mill,
'Cause the bridge washed out at the bottom of the hill.

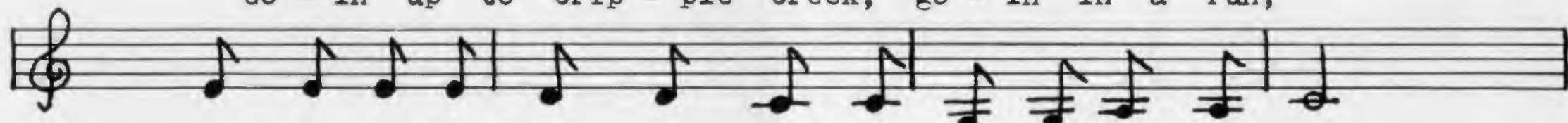
I lay on the bank and I went to sleep;
Rolled right into ole Cripple Creek.

I went up to Cripple Creek to have a little fun,
Spent all my dust on Cripple Creek rum.

(And so on, and on, and on. Matter of fact, I made up the last two myself.)



Go - in up to Crip - ple Creek, go - in in a run;



Go - in up to Crip - ple Creek to have a lit - le fun.



chorus: Roll my brit-ches up to my knees, Wade ole Crip-ple Creek where I please.

THE DANCER'S *Sets in Order* WALKTHRU

THEMES FOR AUGUST AND SEPTEMBER

POSSIBILITIES FOR THEMES for square dance parties are endless, bound only by the imaginations of the committee in charge. Each month we like to suggest party themes and give you details or let you develop them in your own individual way.

Something that seems to fit in with the long days of August is the Family Reunion. Evoke nostalgic visions?

Applied to square dancing, it could go like this. Invite another club in the area called for by your own caller, or one from a neighboring town which has a name like yours. Find some point of contact as "family."

For a mixer, pass out calling cards written in old-fashioned hand-writing, the family name being the square and cousins, aunts and uncles, gramma and grampa, etc., as partners. First square finding partners and getting on the floor could be rewarded with lollipops for their speed and astuteness.

For refreshment time, cover tables with red and white checked cloths, decorate with cut-outs of miniature pot-bellied stoves, load shined-up kitchen pans with geraniums or other "homely" flowers and use lots of colored candles. Serve hot cakes and syrup with bacon. That'll surprise 'em. Consult your local Lions' Club, etc., who put on breakfast feeds, for means and methods.

—Virginia Wolf



EDITOR'S MEMO

Dancers, how many times have you looked for ideas for refreshments, for decorating the hall, or for possible themes for one of your club's parties? This section of *Sets in Order* is dedicated each month to those of you who occasionally serve on committees and whose responsibility it is to come up with sparkling new ideas which lend so much to the warmth and friendliness of each square dancing evening. Our ideas for this section come from square dancers in all parts of the country and include many notes for clubs.

TABLE DECORATIONS WITH A "BACK-TO-SCHOOL" THEME



DON'T LOOK NOW but the first day of school is just around the corner and it's not a bit too early to start planning a "Back-to-School" theme for an upcoming club dance. With a little red schoolhouse, some old-fashioned slates, time and lots of imagination, your decorations can be pretty, fun inspiring and wonderful conversation pieces.

Olive Van Gieson of Van Nuys, California, has helped out with some step-by-step directions which will make your committee's job that much easier. You'll need the following materials for the school house (pictured above):

9"x12" red construction paper (1 sheet for each schoolhouse)

9"x12" white construction paper (1 sheet makes two roofs)

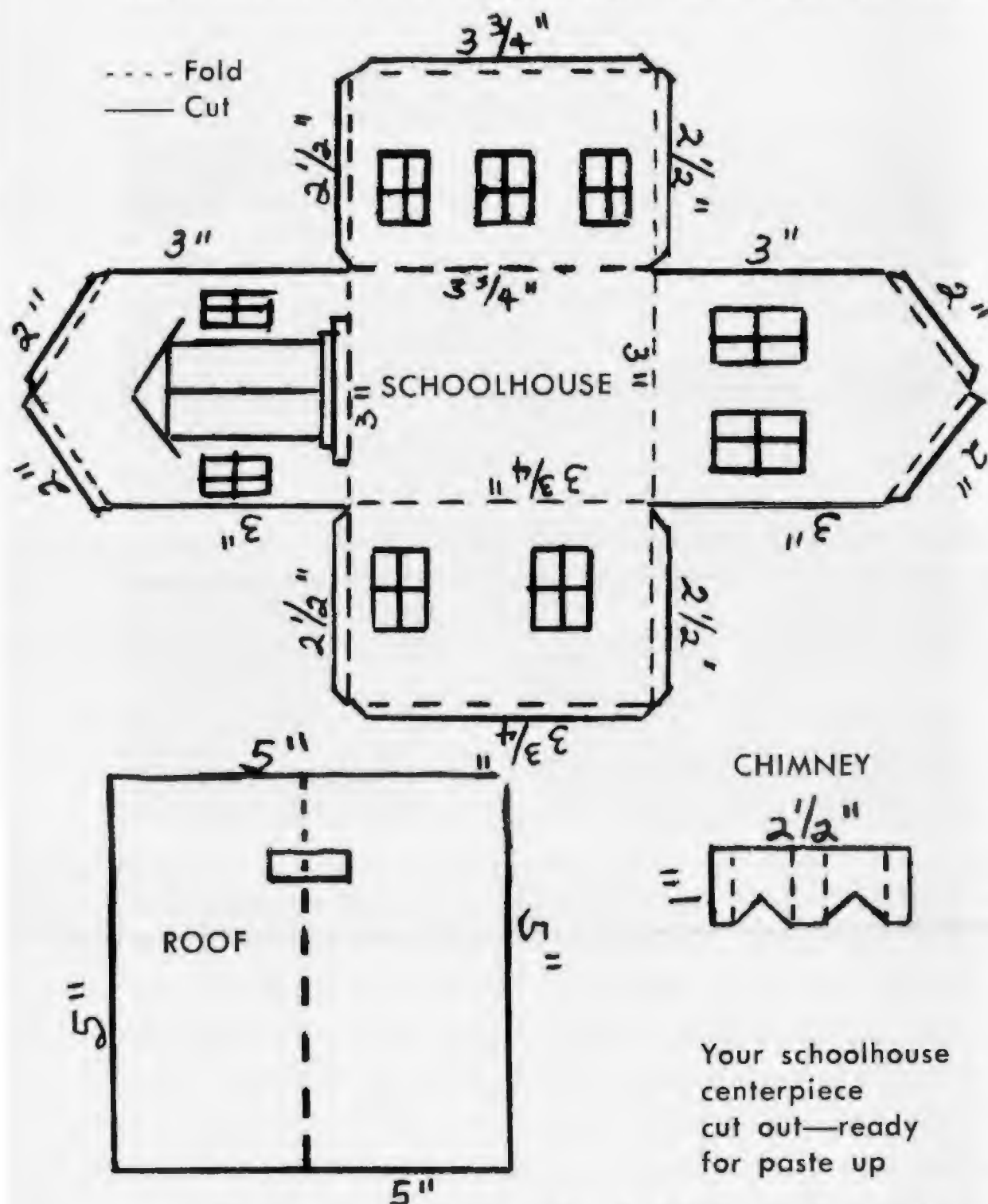
white lead correction pencil or white pencil used to write in photo albums

paste

(1) Draw an outline of the schoolhouse on

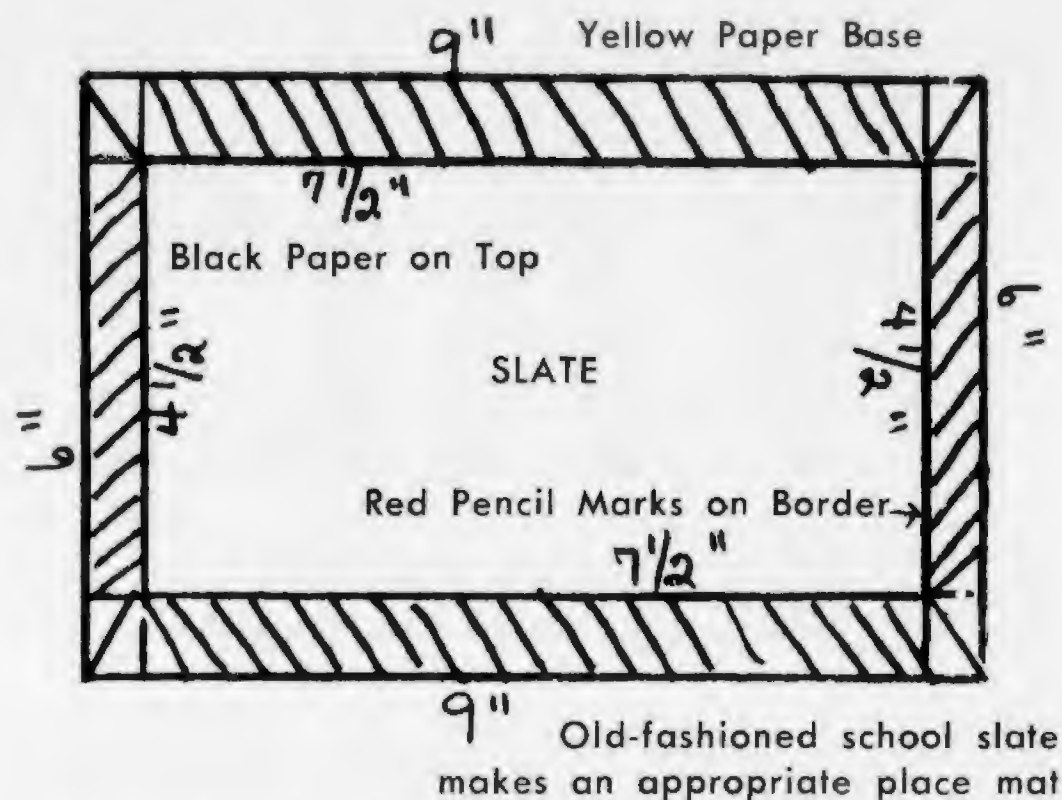
The WALKTHRU

the red construction paper, using the dimensions shown in the diagram. (Naturally all dimensions may be increased if you wish larger decorations.) Draw on the windows and door with the white pencil. (2) Cut out the schoolhouse on the solid lines and fold on the dotted lines. (The door and windows should show on the outside.) The folds on the sides of the



schoolhouse will form tabs, folded inside, to be pasted to the ends of the building.

(3) Using the same sheet of red paper make the chimney, cutting on the solid lines and folding on the dotted lines. The end folds will form tabs to paste together. (4) Cut a 5" square from the white construction paper and fold down the middle for the roof. (5) Cut a rectangle out of this piece ($\frac{1}{4}$ " x $\frac{3}{4}$ ") to set the chimney on. Do not cut off the *tab ends* of the rectangle as they will be pasted against the chimney to help hold it up. (6) Fold the schoolhouse, set the roof on top, paste to tabs on either end of the building. (7) Insert folded chimney on tabs of roof, securing with paste.



The clever slates, shown surrounding the schoolhouse in the picture, may be used for place mats, and for these you will need:

9"x12" yellow construction paper (1 sheet makes two slates)

9"x12" black construction paper (1 sheet makes two slates)

red lead pencil

(1) Cut a sheet of yellow paper in half to make two 6"x9" slates. (2) Cut two pieces, 7½"x4½", from a sheet of black paper. (3) Paste a black piece on top of a yellow piece, centering it so that you have a ¾" border of yellow showing on all sides to represent the frame of the slate. (4) With your red pencil, draw diagonal lines on the yellow border to portray the red wool formerly used to lace these frames. (5) With the white pencil, previously used to mark the schoolhouse, write upon the slates. Here's where the *imagination* comes in and you can let yourself go with mis-spelling, wrong 'rithmetic, original artwork, etc.

You might try covering your refreshment tables with shelf paper. Start a few "Tit-Tat-Toe" and "Hangman" games on the paper and leave some pencils lying strategically beside them and your guests will find great delight in completing the games. In addition they'll be able to do their own 'ritin' and drawin' on your paper tablecloth. Polished apples placed here and there complete the decorations and with ice cream bars or some other school favorites for dessert, you're ready for the fall semester.

STAR THE DATE

Want your members to be sure and remember a certain date for a super club party? Send 'em a star. That's right, either mail them or give them a small gold star so they can mark their square dance calendars.

TWO CLUBS BECOME ONE

By Betty Campbell, Pico-Rivera, California

A SQUARE DANCE CLUB is for fun! It is not intended to be a profit-making organization. However, financial difficulties can cause a club to "fold" and this article offers a possible solution. Here is the true story of what happened in one locality.

Club "A" was experiencing a serious decline in membership. Many members had moved away or had given up square dancing for one reason or another. This four-year-old club now had only ten couples. Guests at the regular dances were few and far between, in spite of the fact that the club had an excellent caller and the dances were well advertised. There was little incoming money but the caller had to be paid, as well as the rent for the hall!

This group hated to give up. They loved square dancing and had developed loyal friendships among themselves; they wanted to stay together. They worked hard for their club, preparing refreshments, striving to get new members, welcoming guests and carrying on the necessary duties of president, secretary and treasurer. The feeling was that if the club dissolved most of the members would give up square dancing. Then an idea started and the club began to think of a merger.

To their knowledge, a merging of clubs had never before been attempted, at least not in that community. They contacted Club "B" because they felt Club "B" had similar problems and they thought the two groups might be able to work together harmoniously. Furthermore Club "B" frequently danced to the same caller as Club "A" and both groups enjoyed him. A meeting of the officers of both clubs was held and the following suggestions were made:

1. *Identity* — Club "A" would take on the name of the larger group, as well as Club "B's" badge, banner and club dress.
2. *Dance Nights*—Dances would be held on Club "B's" regular dance nights.
3. *Caller*—Club "A's" caller would be asked to call one dance per month. The second dance of every month would be taken care of by guest callers.

The WALKTHRU

4. *Hall*—Club "B's" dance hall would be used since their rent was lower.
5. *Treasury of Club "A"*—The little money remaining at the time of the merger would be used for the purchase of club badges for the "new" members. Club "B" would waive the usual initiation fees.
6. *Charter*—Since both clubs belonged to the same square dance association, Club "B's" charter would be retained and Club "A's" charter would be declared null and void.

The above proposals were discussed with the members of both clubs and all were in agreement. A formal announcement of the merger was made at Club "A's" final dance and there was much applause. Club "B" dedicated their next regular dance in honor of the members of Club "A" as a welcoming gesture. The caller was enthusiastic and cooperative about the merger and he agreed to call one night a month.

A merger was successful in this instance, and can be successful in others. This is based on the feeling that one good-sized, healthy club is better than two small struggling clubs. However, it is essential that the idea be carried out in a spirit of cooperation and friendliness. A merger cannot succeed if one group remains sullen and stand-offish, or feels bitter about the whole thing. Compromises have to be made agreeably and cheerfully. Most difficult of all, one group will have to be willing to give up its identity, — its pride in its own club name, banner and badge. Such a merger will not succeed if the larger club does not make the new members feel welcome; it will certainly not succeed if there are cliques in the two groups.

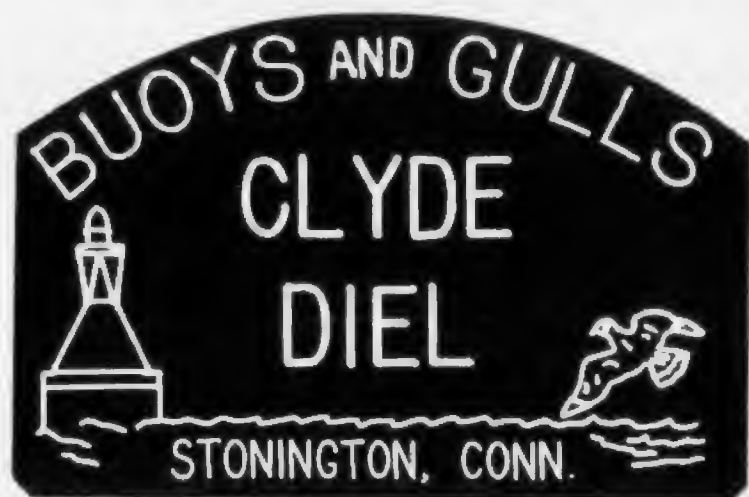
However, the fact that two square dance clubs can merge happily is proof once again that square dancers are just about the nicest and friendliest people in the world!

REMEMBER HIS WIFE

Don't let your caller's wife be a "bench-warmer" unless you're very sure she wants to rest a tip. Sometimes Mrs. Caller turns out to be the "forgotten woman" at a dance, simply because nobody is watching to see that she is up and dancing. Why not delegate either a particular group or the whole club to see that the lady dances as much as she wishes?

The WALKTHRU

BADGE OF THE MONTH



Quite appropriate to its geographical location on the Eastern seaboard is this badge worn by members of the Buoy and Gulls Club of Stonington, Connecticut. The background is black, the club name in a sea-blue, while the marine design of the buoy and the gull, as well as the rest of the printing, are in white. Most effective, interesting and easy to read.

POSTAL REGULATIONS ON CLUB FLYERS

Reprinted by permission of "Footnotes," a publication of The Square and Folk Dance Federation of Washington.

NEARLY EVERY CLUB and Council at some time has mailed flyers advertising a special dance and offering prizes — and in so doing, has committed a **FEDERAL FELONY** punishable by \$1,000 fine and/or two years in prison for each piece mailed. The entire problem revolves around the offering of prizes of any kind whatsoever at the dance.

If you offer prizes you are conducting a **LOTTERY** and the Federal Law is particularly strict on this point. The Postal Inspector has advised us they are clamping a tight fist on the mails in order to clean up the large amount of fraudulent literature going through the mail.

A **LOTTERY** consists of three elements, all of which must be present:

First: *Consideration*. This is money paid in any form at any time in order to participate in a drawing or game at which a prize is offered to the winners. Admission to a dance, donations, or even just the fact you go to a free dance in order to be included in the drawing

or game is consideration.

Second: *Chance*. If there is a drawing by tickets, numbers in a hat, or any way whatsoever, there is a chance. A square, dancing on a certain spot on the floor is a chance. A gift for the longest married couple present is a chance. A chance is obviously anything that would give a prize or gift to one or more people, and not to everyone present.

Third: *Prize*. A prize is anything given: Money, Apparel, Subscriptions, or gifts of any sort whatsoever.

Obviously, anything we do in which we offer prizes is a lottery and, therefore, punishable by Law if we *send the advertising through the mail*. It makes no difference if it is sent first class, second class, or any other way!

This not only pertains to Club Flyers; it means you must not mention the giving of prizes, or list the winners, in the minutes of your meetings if the minutes are mailed to the members. You must not include such prizes in advertising in the newspapers or your local square dance publications.

Notices of such prizes to be offered at a dance can be oral at meetings, posted on bulletin boards, delivered to other clubs for posting, etc., **BUT NOT THROUGH THE MAIL.**

The Postal Department publishes a little booklet which you can have for the asking called "**THE LAW vs. LOTTERIES**" which is very detailed and helpful. If your local Post Office does not have a copy, they can be obtained by writing:

The Special Assistant to the Postmaster General
Post Office Department
Washington 25, D.C.

Our Postal Inspector also suggests that if you are in doubt, take a copy of your bulletin or advertisement to your local Post Office for ruling. It is much better to be **SAFE** than **SORRY**.

BACK-TO-SCHOOL

Party Stunts

This time when you're planning after party ideas or some intermission stunts, why not keep the games along the Back-to-School theme? Try a bubble-gum contest for the men, awarding a prize to the blower of the biggest bubble. Or try an old-fashioned spell-down using square dance words, — or perhaps even that school-days' perennial, a 3-legged race. If you look back on your school days with happy memories you'll come up with many more ideas to fit.

LADIES on the SQUARE

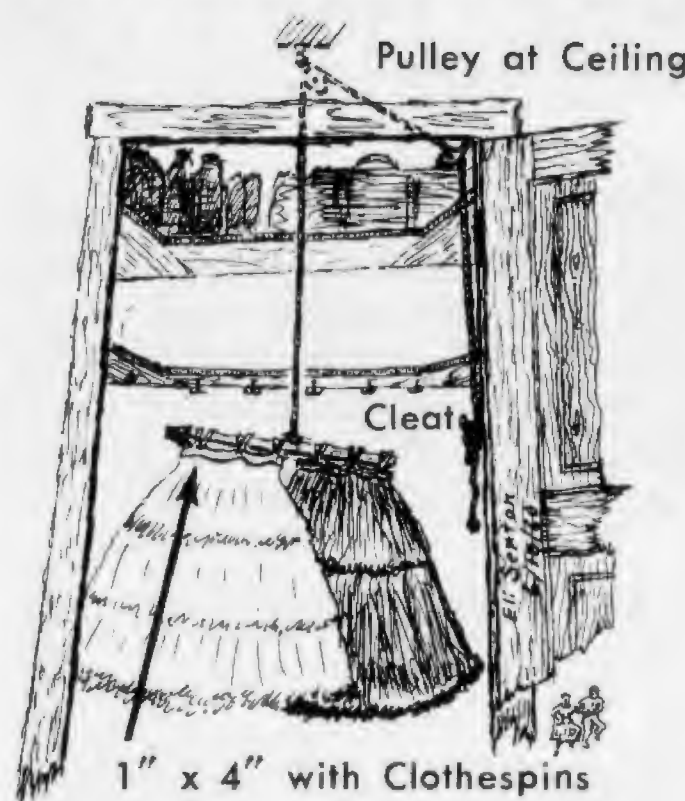
CHARLES — who is known as Eli — Sexton, of Arlington, Va., has dreamed up an ingenious method of storing his wife's square dance petticoats where they will really be out of the way. The accompanying sketch gives an idea and here is how Eli did it.

Beginning with a slat about 20" long and maybe 3" or 4" by 1" thick, with a hole or screw-eye in the center to draw up snugly, he tacked and wired several spring clothes pins along either side. In rigging it, he pierced a plastic sheet at the center and arranged it to hang over the entire contraption, protecting against dust.

The cord from the center of the slat runs up to a single pulley in the middle of the clothes closet ceiling, across the ceiling to another pulley and down to any convenient edge where it can be secured by a cleat. A big knot in the cord at the proper place will prevent the load from coming down too far.

In a clothes closet such as the one Eli has illustrated, with a ceiling about 8'6" in height, a tall man can duck under the entire petticoat cluster without even getting tickled and a "cute little taw" can walk under it.

THE PETTICOAT TACKLE



Eli Sexton's space saving petticoat tackle

Petticoats or dresses hung thus by the tackle are not crushed, remain puffy and, if the bottom edge becomes dusty, can be cleaned by a vacuum brush as they hang.



EDITOR'S MEMO

Ah, the ladies! What would we do without them? Here's one section dedicated just to the fair sex. Costume ideas, packing for a trip, hints on a thousand and one different subjects of interest especially to the ladies find their way into this feature. (Some of the menfolk tell us they enjoy reading it too.) It's fun for one and all.

COMING


ATTRACTIONS



NEXT MONTH: Planning ideas for Halloween and autumn parties. A Grundeen coverage "How to be a host to a visiting club"... Plus more ways to help bring beginners into square dancing, a helpful style series and all of the wonderful, regular Sets in Order features.

AND THEN—In the October, November, December and January issues, a never-before-available Square Dancer's "Indoctrination Handbook." Many months in the making, this collection will be loaded with facts and features every dancer will want to know about.

EXTRA SPECIAL—In our NOVEMBER issue—a complete, separately bound "History of American Square Dancing," written especially for Sets In Order. You'll not want to miss this one.

ALL THIS  and more. Coming—some excellent articles on round dancing... more handbooks on Stunt and Party Ideas and Publicity, also some Hot Potato items, square dance fashions and special features written by dancers all over the world.

WE'LL SEE YOU NEXT MONTH!



WHAT ARE THEY DANCING?

Dancers, have you ever wondered what folks in other square dance areas are dancing? Have you ever been concerned about leaving home and dancing in some other city? Well, have no fear. Just glance over the samples of actual programs being danced currently across the nation and you'll realize that you could keep up quite satisfactorily with a great deal that is being danced. This feature usually appears in the January issue and is a most popular one.



Wilton Manors, Fla.—Hagen Hoedowners—10 months old—7 squares—Caller, Bill Roundtree

Everywhere You Go	Promenade Breaks	Mandolin Mixer
Shuffle the Deck Things	Sweet Georgia Brown	Mountain Mist
Ocarina	Mickey	Wheel & Deal Odd & Even
Del Rio	Progressive Squares	Dixie
Big Iron	Star Twirls	Waltz of the Bells
Change Hands	Dream Walk	'Deed I Do
Shortcake	Bye Bye Blues	Cross Your Corner
Laughing Dancers	Kingston Town	Star Race—Rat Race
Side by Side	Star Thrus	

Pleasanton, Calif.—Square Circle Club—10 years old—11 squares—Caller, Jim Knudson

Chasing the Chickens	The Third Key	Bender Blunder
Turn ½ Around Break	Where's Square Break	Star Breaks
Mack is Back	Swanee	Sigh and Cry
Our Love Song	Bye Bye Blues	Rainier Waltz
The Philanderer	Star the Daisy	No Name
Dizzy Dixie Chain Break	Alamo Breaks	Shooting Star Break
Wheels	Swingin' with You	I Don't Know Why
Silk & Satin	Hey Mr. Guitar	Shortcake

Milford, Conn.—Singletons—1 year old—5 squares—Caller, Gordon Berrien

Bye Bye Blues	Wheel and Deal	Hash-Calif. Starburst
Star Mixer	Love Me	Slaunch to Donegal
Hash	Lazy River	Salty Dog Rag
Swiss Miss	Square Root	Mack is Back
Del Rio	Light in the Window	It's Been a Long Time
12 Street Rag	Mickey	Hash/Between Ladies Stand
Last Night at Square Dance	No, No Nora	

Renton, Wash.—Whirlaways—6 years old—7 squares—Caller, Roy Cope

Yellow Rose of Texas	I'd Like to Be	Ladies' Revenge
Ma and Pa	Joey's Side Step	She Loves to Dance
Foolish Fancy	Waltz Caress	Lady Be Good
Rainier Waltz	I Don't Know Why	Siesta in Sevilla
Corner Line	Thirty-Three	Boots Mistake
'Deed I Do	Kon Tiki	Kingston Town
Happy Waltz	Manning's Mixer	Shortcake
Unsinkable Mixer	Take Your Pick	Wonderful Rain
Light in the Window	Rambling Rose	Phenomina
Just Playing Around	Chopsuey	Bill Bailey
Jer-Dee Waltz (Taught)	Silk & Satin	Very Chic
Square Dancers' Can Can		

Chuck Jones

NOTE BOOK

Dear Chuck,

You've met and danced with folks from all parts of the world. How would you describe a typical square dancer?

Curious

Dear Curious,

Here is our gauge:

Height: The tallest dancer in a given square should never be so tall that he cannot reach the shortest dancer. Also vice versa. Desirable range: 3 foot 6 inches to 7 foot 6 inches—give or take a foot.

Weight: Maneuverable. Girth should never be so great that the distance travelled in a grand-right-and-left becomes impractical in the time allowed. Desirable range: difficult to assess—it depends on how it's stacked; some people have their fat shoveled on—others have sort of built-in corsets.



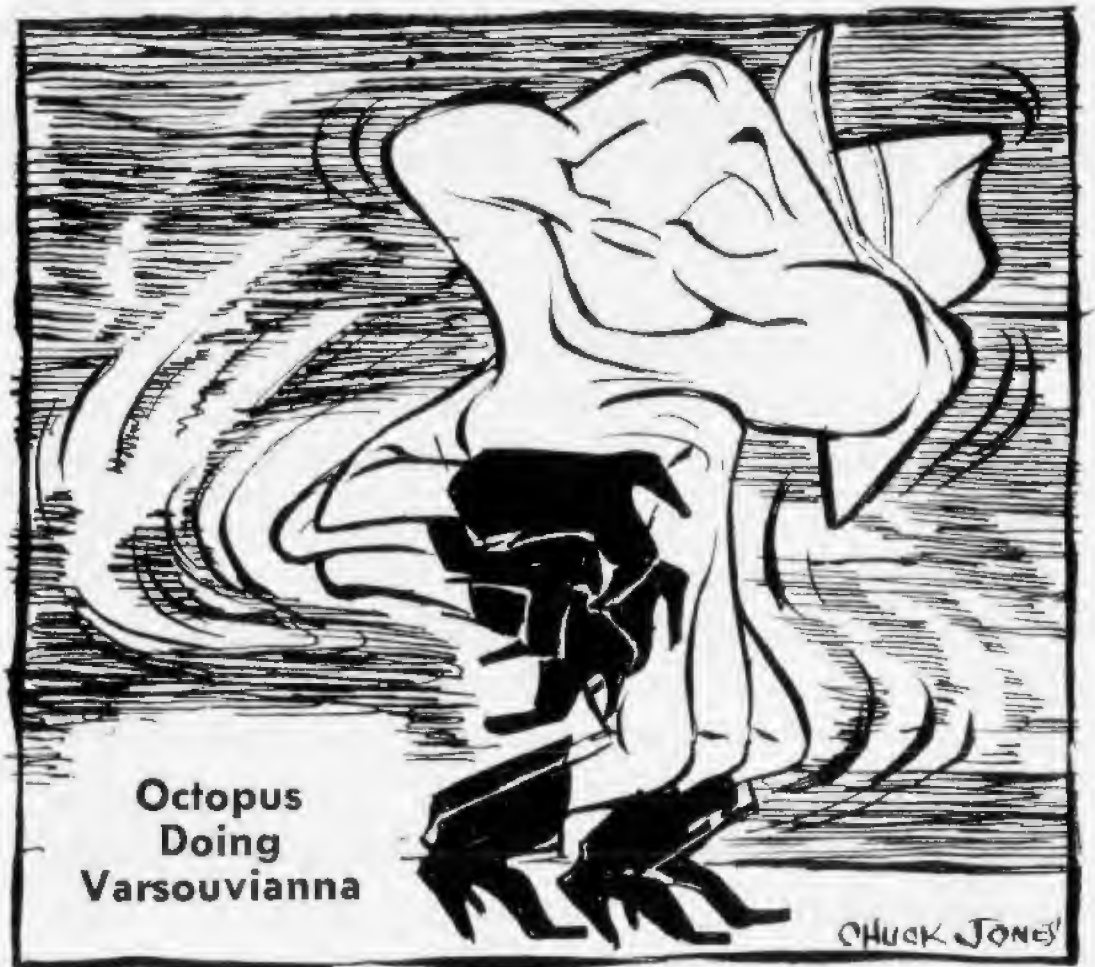
Sex: Well, frankly—yes. Men and women are the ideal arrangement—but some dancers are



EDITOR'S MEMO

Chuck Jones often contributes to *Sets in Order's* pages—both with his wit and wisdom and with his drawings. Recently we asked him, "Just 'Who' or 'What' is a Square Dancer?" Here, in collaboration with his taw, Dottie, is his answer.

so young that the differences are not immediately apparent. However, girls are *not* soft boys, even in square dancing!



Number of Appendages: Two hands and two feet are the *maximum* allowable. It has been demonstrated that excessive arms and legs are a true hindrance in square dancing (no octopus quadrille has ever appeared at a National Convention) and would, of course, alter the entire character of calling, since the terms right and left would be largely a matter of opinion.

Age: The ability to walk, at either end of the age scale, is a helpful attribute altho' not a distinct necessity. Many people do very well on wheels. One does not have to be old enough to talk but perhaps some knowledge of English is helpful. It is also helpful to know when not to talk. Probable age range (I'm not stubborn on this point): 3 to 103.

Species: The higher primates. Man is probably the most logical creature for this activity. For one thing, he seems to enjoy it so; for another, he seems unable to argue with others of his species when he is dancing—with the rare exception of slight disagreement between mates. Anthropologists have suggested that square dancing for the entire human race might well be the catalyst that could transfer man from one of the most ferocious of living beings into one of the friendliest and most lovable.

So—Who, then, are Square Dancers? They are just You, your neighbors and the people who will be your friends—Square Dancing.

SQUARE DANCE VACATION IS ASSOCIATION PROJECT



By Charles Pohlmann, Publicity Director,
Associated Square Dancers, Inc.

COULD IT BE DONE? . . . a giant June week-end Holiday of Square Dancing on glamorous Catalina Island 22 miles out in the blue Pacific? . . . for 1500 square dancers? Sounds like a dream, but it was tried once and the square dancers have demanded 5 annual repeats so far!

Associated Square Dancers, Inc., of Southern California, 13 year old association with a present membership of 260 square and round dance Clubs, tackled the job in 1953 following a questionnaire to its members that indicated substantial support. The questionnaire spelled out all probable costs, the departure and return boat times and the tentative program and it asked for a direct "Yes, we will go" or "Not interested" reply. The consensus — yes!

Catalina Island is blessed with a gigantic circular ballroom with a spring-mounted floor and unmatched acoustics. A comfortable dancing maximum of 165 squares arbitrarily set the ticket limit at 1250 (plus Association Board members and a score of caller couples). All six "Catalina Holidays" have featured a spectacular Square Dance Party Saturday Night and a Sunday Jamboree from 1:30 for an hour or two before return boat time in mid-evening. This year, to satisfy the hotel operators who wanted at least a few two-night occupancies instead of the usual Saturday night only, a Hawaiian Luau was planned and promoted for Friday night. Did the dancers come? . . . *More than a thousand!* They liked the idea fine.



EDITOR'S MEMO

What is a square dance association? What are its purposes? From time to time we try to answer these questions by presenting actual case histories of different associations in action. In future association articles, you'll learn about square dance insurance programs, special projects and other equally helpful and interesting subjects.

The Association Board decided right from the start that it needed complete supervision of the entire operation in order to (1) insure smooth coordination, (2) gain lowest housing rates for the dancers by negotiating all housing contracts on a pre-season, bulk basis and (3) provide the dancers with just one application and payment point for everything. A "Catalina Holiday Committee" was appointed and placed in charge of all events, housing, transportation, dance tickets, publicity, program, callers and special facilities on Catalina.

The "Catalina Holiday Committee" function is an eleven-month operation and six "Holidays" have firmly established the need for a *count down* approximately as follows:

11th Month Preceding — Confirmation of agreement to hold the Holiday and of the contract for the ballroom.

9th Month—Meetings at Catalina with Chamber of Commerce, Hotel and Restaurant Associations to determine extent of their cooperation — and with individual operators of hotels, cottage courts, etc., to determine the types, quantities and rates of all rooms to be allotted by each to the Committee. A signed agreement is obtained from each facility operator before it can be included in Committee plans.

Meetings with the steamship operators to establish rates and schedules, particularly of special sailings. Also meetings with plane operators for rates and schedules.

8th and 7th Months—Full Committee meetings to "blue-print" the week-end, based on agreements made earlier at Catalina and any changes or new features. Here, also, the official application form is developed in detail, for it is the key to the entire system of swift and accurate processing of every type of application and payment, whether from an individual couple or entire Club. Following this, the actual process form used by the Committee, a four-copy "snap-out" carbon manifold, is completed so that applicant data can be transferred and checked,

item by item, on one pass through a typewriter, thus providing a receipt copy for the applicant and duplicates for the hotel, the Committee treasurer and the member in charge of ticket distribution.

Contract for music. Preparation of tentative Caller list based on recommendations of Association District Directors as to Callers' general popularity and degree of cooperation in all Association events. Invitations sent to Callers.

5th and 4th Months—Publicizing of the Holiday and details through Association channels such as District Directors, Deputies, District Newsletters and Club Delegates. Also by announcements in square dance publications of release of official application form at March General Meeting.

14th Week—Release of the official application form (none other acceptable) in the Association publication, the Grapevine, distributed to Club Delegates in sufficient quantity to reach all members of all Clubs in the Association.

The very next day, receipt of the first official applications through the mail, and then the flood of applications.

13th to 4th Weeks—Complete processing of all applications by post-date, each having a serially numbered process form filled out by the registration member of the Committee which, with the application attached, then passes to the treasurer for a recheck of the amount paid and deposit of the check. Housing is then assigned and tickets issued and mailed, with the applicant's copy, as the applicant's official receipt necessary to claim his assigned room arrival.

13th Week—Printing of registration and dance ticket strip, purchase of estimated total of steamer tickets required.

8th Week—Caller list and dance selections completed.

4th Week—Program completed and printed. Final pre-Holiday check-out at Catalina of all arrangements and details.

4th Week to 1 Day—Last minute adjustments, rechecks, etc. Departure for Catalina.

Zero Hour—A Luau beyond all expectations, fun all over Catalina during the day, a sparkling capacity dance Saturday night followed by friendly after-parties everywhere, a giant Jamboree Sunday afternoon and a wild, rollicking "A-S-D Salty Dog" party shipboard all the way back to land.



The business forms, questionnaire, and publicity newspaper, "The Grapevine" are shown above the Committee which includes the Conchas, Ruckmans, Piers, Banks, Thompsons, Bergstroms, Padens and the Pohlmanns. Photo by Jim Paden

The Callers participating in the "Catalina Holiday" receive boat transportation and hotel room for two as a salute from A-Square-D for their fine level of calling during the year and their cooperation with the Association in its many other activities. The members of the Board of A-Square-D and of the Catalina Holiday Committee likewise receive the same as their only compensation for a year of hard work and great devotion to the activity we all enjoy so much. It's our best way to say "Thank you!"

D-(Dance) Day. The hour has finally arrived and more than a thousand dancers coming by boat and plane fill the Catalina Island Casino.

Gene's Photo Studio



STYLE SERIES:

ALL EIGHT CHAIN



MEANS THIS →



EDITOR'S MEMO

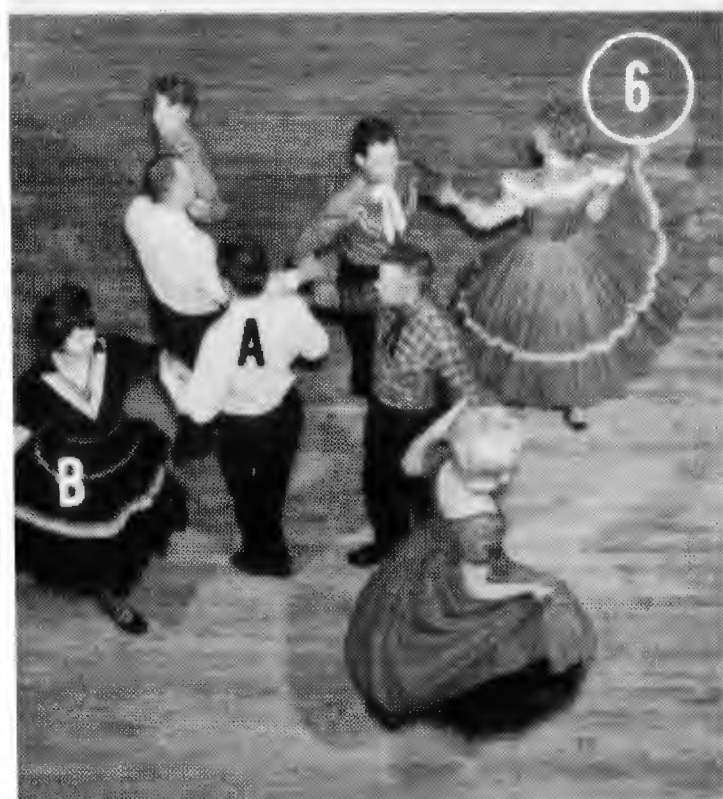
Dancers, have you ever wondered how the pattern of some of the square dance movements you enjoy might appear if you were in the balcony looking down on a square? Through this monthly pictorial series, Sets in Order has made this visualization a possibility. What are the difficult parts of a square dance? What makes some figures awkward and others comfortable and satisfying? By following the movements through the eyes of the Sets in Order camera, you will discover many things about your dancing you never knew before. Each of these special Style Series segments is especially designed and prepared with YOU, the dancer, in mind. Study them for dance fun.

TO SATISFACTORILY keep up with the pace of today's dancing the average dancer must be able to react automatically, not to just 10 or 12, but to literally hundreds of terms and combinations of terms that allow him very little opportunity to relax.

As though this weren't enough in itself, a number of the popular and frequently used terms have a "sound-alike" quality that causes many an unwary soul to go charging off in the wrong direction.

Take the terms "partner" and "corner" for an over-simplified example. Early in the dancer's life, when almost everything sounds a bit upper-slobovian, these two words, unless extremely distinctly delivered, sound surprisingly alike.

Unfortunately, the trouble was not caught in the early stages in the development of many of the newer terms. Folks inventing the movements could have called them just about any-





thing they desired and for that reason it's hard to imagine why some names are so confusingly similar.

Take the case of "All Eight Chain" (basic 23) and "Eight Chain Thru" (basic 24). Any experienced, 5-times-a-week dancer knows that these are two distinctly different basics. And yet, in a rushed moment while trying to keep up with a flowing barrage of patter, even the most experienced fall victim to "sound-alikes."

Let's clear them up. We'll put the emphasis on the All Eight Chain. From a square (1) the dancers get the call "right to the corner, all eight chain." Following the call they give a right to their corner (2), pull by each other (3), extend lefts to the next (4), and courtesy turn that person around (5).

In the singing call, I Don't Know Why (Sets in Order X1119) the dancers do an all eight chain from an allemande thar position (6).

They shoot the star (7), going full around to face corners. Giving a right to corners (8), they pull by, give a left to the next (9) and courtesy turn (10).

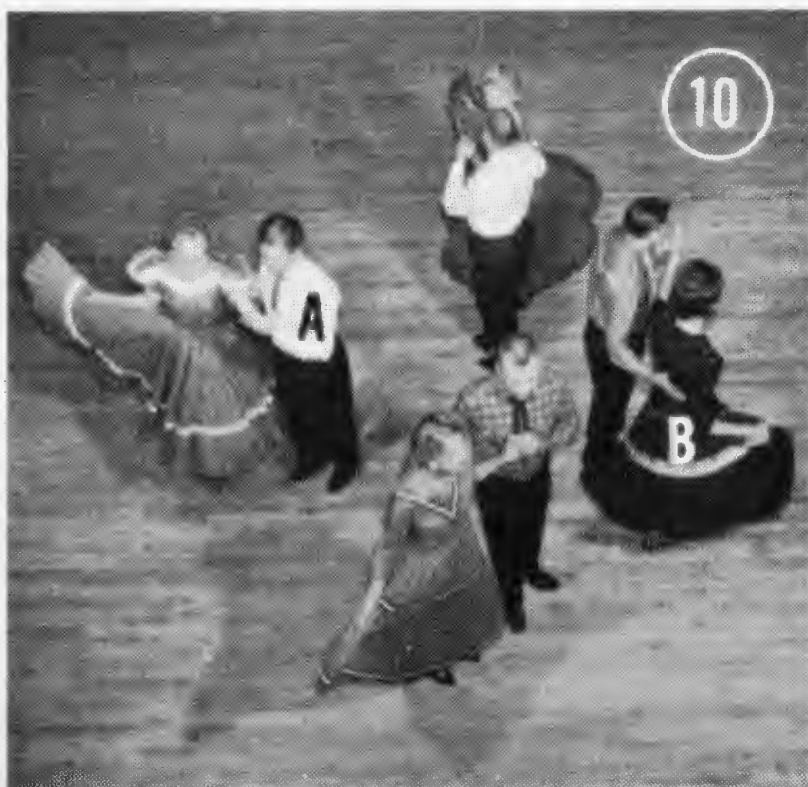
The often confused "sound-alike" basic (figure 11) is described as follows:

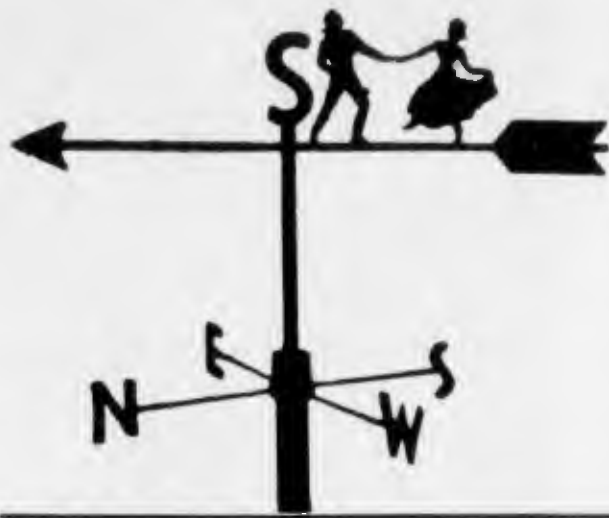
EIGHT CHAIN THRU

With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a right and left thru movement by giving a right to the one they face on the outside, move on by giving a left to their partner and courtesy turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a right and left thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

Now let's hope that will clear things up a bit.

NOT THIS





ROUND THE OUTSIDE RING

Dancers, here in the pages of this monthly feature you'll discover the throbbing heartbeat of square dancing. Thanks to one of the most unique and widespread volunteer reporter systems featured in any magazine, square dance news, happenings past, present and future in this field are presented from the dancer's point of view. Folks wishing to see their area represented in this section should send their copy to Helen Orem, our Assistant Editor, at Sets in Order.

Hawaii Hoedown

The rumor that the hula has been completely replaced by hoedown in Hawaii is not completely true but the Federation of Square Dances of Hawaii is going great guns in the islands, just the same. There are now 10 clubs in the federation, numbering some 300 persons. Andy Dufresne has just been elected Chairman.

—Albert L. Peters

Florida Frolic

Brevard County is better known, these space-conscious days, as Missile-land and on April 17, the Satellite Squares sponsored a dance at Patrick AFB, introducing square dancing to the personnel of the Atlantic Missile Range. That this was a huge success was due to the three area clubs working together so well; the Canaveral Squares and Allemanders joining enthusiastically in the activity. Bob Rust, Bill Hankers and Joe Curtis call for the clubs.—Vera Chilton

Caller George Hoyt, a jeweler in his off-mike hours, was written up in the May, 1961, issue of the National Jeweler on his work with square dancing.

Kentucky Keeno

Some new people are running the Kentucky Square Dance Callers' Assn. for the current season; they are Floyd Bohart as President, serving with Joe Witherington, Lee Potts, Lorine Flam. The Board of Management includes Ray Bohn, Gil McAdams, Ed Preslar and Phil Sumner.

—Joe Witherington

D. C. Area Dancing

They're real excited in Richmond, Va., about the 6th Richmond Square and Roundance Festival on October 27-28. The Hotel John Marshall, where you can eat, sleep and dance all under one roof, is Festival Headquarters. Joe Lewis, the Joe Turners and Bob Van Antwerp headline a stellar staff. The associate staff is comprised of 8 callers and 4 round dance teams from the area. A unique innovation this year is a profit-sharing plan with the associate staff,

who appear gratis. The Federation will divide 50% of the net profit from registrations equally among this group. Write to Bob Basinger, 111 S. Ceda Ave., Highland Springs, Va., if you want to know more.

—Roy Belz

WASCA, the dancers' organization in the D.C. area turned to the distaff side for its new president by electing Helen Davis to the office. Helen has been an indefatigable worker for square dancing there and was, in fact, on WASCA's original board of directors. She was also president of SDAMC in nearby Montgomery County.

Illinois Items

The Fifth Annual Spring Music Festival in Chicago was highlighted by the presence of Bob Caskey, a newcomer to the city, as a square dance caller in an opera. This was really type casting as Bob had called for 11 years up in Grand Rapids, Mich. He trained the cast to square dance "from scratch" and was rewarded by the interest of the players in wanting to continue their square dancing off-stage.

Nebraska News

Summer square dances in Lincoln will continue at Antelope Pavillion every Saturday night thru September 9.

The new officers of the Lincoln Square Dance Council are Roscoe Roeder, Paul Kash, Berly Arnold and Lou Quinlan. Dean Wiemer will be directing the 1962 Festival there—the 22nd!

Tennessee Toe-Tapping

Jean and Bill Sawtelle of Memphis have reluctantly announced suspension of publication for their Southern Dancer, a widely read magazine reporting on square dancing in the south. They've gone into a printing business which is leaving them little time for their hobbies and to quote them, "We like to do a job well and are finding that it is getting harder to do with less time to devote to the Southern Dancer."

ROUND THE OUTSIDE RING

We don't like to see them go but their situation is certainly an understandable one and we wish them well in their new field.

Pat Patterson is the new Prez of the Greater Memphis Square Dance Assn. These enterprising folks have put out a directory of area dancers which contains 907 names and addresses and is free to association members.

—Ray Pennington

Memphis is losing caller Dan Reedy but Jackson, Miss. is gaining him.

This is "new officer month," must be, for there are certainly a lot of them to report on. The East Tennessee Square Dance Federation and Council met on April 29 at Fontana Village to elect theirs and they are Bob Baker, John Maxwell, Bob Copeland, Bob Elliott and Evelyn Wilson. The federation represents 19 clubs and 1900 members. Information concerning this organization may be had by writing to Bob Baker at 125 Sanford Lane, Oak Ridge.



Lt. Colonel
Joe O'Leary and
his wife Rosemary

The O'Learys hold with justifiable pride a set of desk flags and a Certificate of Achievement in Community Service awarded them recently at Fort Leavenworth, Kansas, by the Army Association. Joe, a widely-known caller, was transferred to Fort Riley on May 11.

U.S. Army Photograph

Delaware Doings

Summer dances in Milford are being held at the air-conditioned Bowling Lanes on first and third Saturdays from 8:30 to 11:30 P.M. Herb Keyes will call on August 5; Clift Brandell on August 19.

—Gertrude Hudson

Georgia Goings-On

Glennville is a small town of about 4000 population some 70 miles from Savannah and

bursting with square dance enthusiasm. Bob Bennett just graduated a second class there so that now they have nine squares and have formed the Merry Mixers Club.

The Liberty Belles and Beaux of Hinesville are another spirited group who dance on Thursday nights and invite dancers traveling thru their city to stop by and square 'em up.

—Bob Bennett

Ohio Observations

Some 50 people representing over 20 square dance groups in the Greater Cincinnati area, got together last April 30 and formed up into a new organization called the Southwestern Ohio Square Dancers' Federation. They will meet monthly and the new president, Clyde Furman, will be right there to guide them. One of the first events planned is a big jamboree in the autumn.

Stars and Thars of Ashtabula will hold their Annual Summer Jamboree on August 16 at the High School parking lot. Featured callers will be Gordon Densmore, Jack Hoskens and Bill Jordon. There's summer dancing at the Big White Barn at Twinsburg, too. Howard Liffick is scheduled to call on August 19 and Frank Mayerske on September 16.

—The Huffmans

In spite of pour-down rain the dancers who attended the Annual Poultry Day Festival in Versailles in June had a wonderful time. Appropriately enough, events were to start with a barbecued chicken dinner but the rains kept putting the charcoal fire out and the chickens were a long time barbecuing. At last they were cooked and consumed and sated dancers entered the school hall for dancing to Walt Schultz, Billy Bates, Rex Croft and Mr. Wiley.

—Mrs. Jos. Miller

Massachusetts Meandering

The 1961 Boston Arts Festivals in June presented "America Dances," a chronicle of the important contributions to American dancing in the last 50 years. The production was offered on the Festival's outdoor stage in the Boston Public Garden and included demonstrations of square dancing on June 10 and June 18.

—Robert Gustafson

News from New Jersey

On June 4 members of the Northern New Jersey Square Dancers' Assn. put on a national color T.V. appearance to beat the drum for the 7th Atlantic Square Dance Convention



ROUND THE OUTSIDE RING

on September 29-30. On June 5 they were swamped with mail from all over the country, from people wanting to know where they, too, could learn to square dance. Of such responses are dreams made!
—Bud Sibbald

California Capering

Cow Counties Hoedown Association, centering in the Riverside area, has several pet annual projects. One of them is a benefit dance for the Casa Colina—a home for crippled children. This year the eighth such dance was held on April 29, netting \$2011.40, making the grand total contributed by the association over the years—\$11,704.09.
—J. C. Kaszer

D.C.P. means Dancer-Caller-Publications in the Los Angeles area and representatives from each of these fields are invited to meet monthly to discuss mutual problems. At the May meeting it was agreed to work with the McCartneys of Open Squares, a monthly area publication, in putting out a much-needed directory of callers and leaders in the area.
—Juanita Meads

New officers of Associated Square Dancers in Los Angeles are Al Nelson, Bennett Peterson, Jerry Callahan and Daisy Sharp. Elections for this widespread association were held on May 28.
—Sheri Callahan

On September 2-3 the Humboldt Hoedowners of Fields Landing will celebrate their 10th Anniversary with Lee Helsel as the featured caller. The event will be held at the Municipal Auditorium in Eureka.
—Nan Larson

The Golden State Round-Up, one of California's major dancer-drawing attractions, came off with verve and zest in Oakland on May 20-21. Callers featured, gathered up from several corners of the country, were Jerry Helt (Ohio); Dick Enderle (Mo.); Bob Dawson (Fla.) and Harold Bausch (Nebr.) Round dancing was under the expert supervision of the Joe Turners from Maryland. Max Harn was General Chairman.

Washington Wanderings

Visitors to Washington should not miss a visit to the Riley spread at Renton. It's properly called the Aqua Barn Ranch, an offshoot of the famed Aqua Barn, rocking gently at its moorings in a Seattle lake, and it threatens to

engulf its ancestor in magnitude and variety. Enterprising caller Jack and LaVerne Riley have turned the ranch, located in a wonderful forested valley, into a children's paradise, with a lot to interest the parents, too. There are horseback riding, swimming in a pool under a huge, balloonlike tent, picnic facilities, hay rides, a small dance hall used mostly for teen frolics and a larger upstairs hall in the renovated old barn for square dance parties. Jack, who is bursting with ideas, plans overnight accommodations and his own private lake to add to the fun of the visitors.

Oregon Offerings

Well, it seems the Hayloft is doomed, after all. This is the nicely appointed square dance hall built in 1950 by Jack and Gertrude O'Donnell and a haven for Portland square dancers. A movement has been festering for years to sacrifice this charming building to so-called "urban renewal" and in spite of efforts on the part of indignant dancers, the building will be razed and all clubs had to vacate by July 31. A sad commentary on "progress."
—Chet Held

Texas Talk

Outdoor dancing is being enjoyed during the summer at one of the T-Heads on the bay front at Corpus Christi. The local Board of Parks is sponsor.
—Burt Carter

Dallas is to have its first Round Dance Festival. November 25 is the date and it will be sponsored by the Dallas-Ft. Worth Round Dance Association. A Pre-Festival Round (and Square) Dance will be held at Kidd Springs Park on November 24. The Roger Knapps of Corpus Christi and the Bill Lynns of Brentwood, Mo., will conduct a workshop on Saturday P.M. at the Statler-Hilton Grand Ballroom. The Festival will close with a dance starting at 7 at the hotel. Pete and Ann Peterman are chairmen of this affair.

Indiana Incident

Square dancing in industry is getting to be a more popular idea all the time. Witness the ten sets who just graduated from a class for Anderson's Guide Lamp employees. The class was so popular another beginner group was started immediately. The classes are held at Killbuck Lodge in Killbuck Park (seems an inauspicious name for what's probably a lovely spot!) Jim Spall is caller and instructor.



ROUND THE OUTSIDE RING

Arizona Amblings

Squirrels hold forth in Tuscon. It's a contraction of Squares and Circles and constitutes a group meeting monthly to discuss and present simple round dances that can be taught in square dance clubs. One dance is selected as Round of the Month. Officers are Maurice Place, George Waudby, Leona Jones and Marjorie Marcoe.

New Mexico Notes

Joe Brubaker's the new Prez of the New Mexico Square Dance Assn. and he'll work with Dale Rogers, Harry Craig and Jean Novotny. Jack Waltz will edit the monthly News Notes. The annual festival in Albuquerque on May 5-6 introduced two new features, the Kids' Square Dance attended by 21 squares and the Callers' Panel. The 1962 Festival is planned for Las Cruces on April 20-21; Milton Adams, Chairman.

Montana Musings

On August 12-13, Montana-ns will enjoy their first Round-O-Rama in Butte. P. M. workshops will begin at 1:00 at Columbia Gardens Pavillion and will be in the hands of the Bob Smithwicks of San Diego, Calif. In the evening Frank Reich from Missoula, the City Recreation Director there, will M.C. the square dance which will program two squares and two rounds.

—Datus Herzog

Dakota Divertissement

There was dancing in the streets in Rapid City again this year and the date was July 28-29, with the Black Hills Association as sponsor. This was the eighth such outdoor dance, with visitors coming a "fur piece" to get in on the fun. An After Party at the Alfalfa Palace (sounds flimsy) at the Fairgrounds featured coffee and donuts (free, too) and specialty acts. Johnny LeClair and Butch Nelson were the whoop-'em-up callers.

—Mabel Callahan

Across the Northern Border

Canadians are electing new officers galore, right along with their American cousins. Now it's the Toronto and District Square Dance Association, which has chosen Audrey Van Sickle, Jim Hartley, Jo Hurst and Jack Hough.

—Myrtle Temple

The RCAF Trenton Pairs and Squares welcomed over 270 square dancers from surrounding towns at their First Annual Summer Jamboree in South Station Drill Hall on June 3. Guest caller was Harold Harton from Toronto and a group of wee ones from Grade 4 and 5, the Trenton Hoedowners, put on an exhibition.

—Ernie Dempster

Goodbye and Good Luck Parties for Dawn Draper of Victoria, B.C., who leaves soon to join her husband Les in his new position in Vancouver, created quite a social square dance stir in the lovely Island city during the spring. Dawn, a winsome pioneer in the square dance activity of the Island, has been a mainspring in continuing interest in her favorite hobby, and will be sorely missed by her Island friends, numbering in the hundreds.

Cues from Connecticut

Romance has struck the Connecticut Singletons Square Dance Club. Louise Yahnig and Justin Warner met at the club's square dance class, graduated together in March 1961 and were married in April. You just can't beat a common bond like square dancing.

—D. Wilson

Energetic Pop Euston, who is also the Rev. Euston of the First Congregational Church at Deep River, gave another one of his Invitation Dances—the 6th so far—on May 29 at the high school. This has grown to be an annual affair looked forward to by the dozen or so callers invited to call, the hundreds of dancers invited to dance, the hundreds more spectators enjoying the "show" and of course, Pop himself, who has more fun out of it than anybody.

"Dipping and diving" are members of the Pairs in Squares of Rome, N.Y. Major Dick Simmons calls for the group and Major Stan Varney is president.



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(Write above address for brochure)

*August 1961***ADD TO THE COLLECTION**

LOOKING FOR DANCES that are different? Well, all you need to do is go back a few years and break out some of the dances folks were enjoying in 1953 or earlier. Remember, dances never get old unless they are strenuously over-worked (and this could happen to a new number written only two months ago). In the same way, a square or a round that has never been danced by a group, even though the dance might be five or ten years old, is brand new to that group.

One of the few problems in using older material is that terminology is often dated and, with thanks to George Elliott, we've been featuring some of the older and most enjoyable patterns dressed up for today's dancing. We think you'll enjoy them.

BREAKS

We used to do a lot of breaks with couples doing a "grand chain"—it can still shake up the troops.

**One and three go forward and back
Then star thru—pass thru—split two
Round one, line up four
Forward eight and back once more
Inside four grand chain to a left allemande**

* * * *

**One and three go forward and back
Stand back to back with your partner do
Separate go round two
Meet the opposite lady box the gnat
The other four grand chain to a left allemande**

**EDITOR'S MEMO**

Dancers, in case you didn't realize it, your callers and teachers are, first of all, square dancers. And so for them, each entire issue of *Sets in Order* is of value. In this monthly Workshop section are old and new squares, rounds and contras that supply a continued selection of tested dance material. As dancers, you will be particularly interested in those routines and selections your caller will be using in coming months. For you, as a possible future caller (it could happen, you know), these dance descriptions will provide an interesting, educational glance into the inner workings of this activity. Usually, this section will be found in the center of the magazine so that it may be removed and filed for easy reference.

ACCUMULATIVE LADY ROUND TWO

**First couple only bow and swing
Then promenade the outside ring
Put her in the lead single file
One by one Indian style
All the way round the big old square
When you get home don't stop there
On you go to the next two
With the lady round two and the gent around one
Gents lead around the same two
Gent around two, lady around one
Same four circle four
* Circle to the left go 'bout a mile
Reverse back single file
Number one lady lead round the next two
Ladies round two, gents around one
Gents lead your own around the same two
Gents around two, girls around one
Couple number one only go round once more
All the way round then no more
Now circle six
* Repeat from here
Then circle eight and allemande left**

RIPTIDE

Original dance was by Bob Hall, Glendale, Calif.

**Forward eight and back with you
One and three a right and left thru
Turn the girl a half sashay
Box the gnat across the way, change hands
Left square thru go all the way
All the way round the inside ring
Out to the sides a left hand swing
Same couples center
Box the gnat and pull 'em thru
Do sa do the outside two, one time around
Girls in the center—ocean wave when you
come down
Balance in and balance out
Break in the middle swing half about
Same old balance then right hand swing
One full turn
Same couples star left across the ring
A right hand swing
Same couples center box the flea
Now pull 'em thru
And see saw left the outside two
One time around
Boys in the center—an ocean wave when you
come down
Balance in, balance out
Break in the middle—turn half about
Same old balance—left hand swing once around
Same couples star (or grand chain)
Across the ring to a left allemande**

(One more from Elliott)

EASY DOES IT

Original dance was by Frank Tyrrel,
Castro Valley, Calif.

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn 'em twice don't take all night
Two head ladies chain to the right
Turn the gal in the usual way
One and three a half sashay
First couple only — bow and swing
Promenade half way round the square
And stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partner, face the sides
A right and left thru
Same four circle up four
Side gents break and make that line
Forward eight and back in time
Pass thru and turn back
Box the gnat across from you
Come right back
Right and left allemande.

LINES OF FOUR

By Mel Rich, University City, Mo.

Heads forward, back you go
Forward again and do sa do
All the way round to an ocean wave
Rock right out, rock right back
Line of four U turn back
Rock out, back to the world
Pass thru California whirl

Repeat all for sides

Then circle eight around your world
Lady on the left California whirl
U turn back left allemande . . .

BREAK

By Vern Smith, Dearborn, Michigan

Head ladies chain across the town
Turn those gals with an arm around
Allemande left the corner maid
Come on back and promenade
Promenade and don't slow down
One and three wheel around
Two ladies chain and, whirl away half sashay
Across from you square thru
Count four hands and lookout, man
Walk right into a right and left grand

STAR RACE

By Bob Dequire, St. Louis, Mo.

Heads go forward and back with you
Go forward again and star thru
Then pass thru, Calif. twirl
Then pass thru and star thru
Then pass thru, Calif. twirl
Now pass thru go on to the next
And star thru, then pass thru
Calif. twirl and pass thru
Calif. twirl now star thru
Then pass thru, Calif. twirl
Now pass thru go on to the next
And pass thru, Calif. twirl
Star thru, then pass thru
Calif. twirl, left allemande.

TOO EASY

By Bob Hayden, Lake Jackson, Texas

Head ladies chain to the right
Turn 'em boys don't take all night
Two and four do a right and left thru
First and third swing with pride
Cross trail thru and face the side
Circle up four and keep in time
Head gents break and make a line
Forward eight and eight fall back
Forward again and box the gnat
Make a right hand eight hand star right after that
Gents roll back around just one
Then star back in you son of a gun
Girls roll out pass one man
Then allemande left with your left hand, etc.

QUICKIE

By George Vagtborg, San Diego, Calif.

Side ladies chain across you do
Head couples cross trail thru
Round two, line up four like you always do
Forward eight back with you
Then star thru, double pass thru
First pair left, next go right
Right and left thru, first in sight
Cross trail thru, left allemande . . .

★ SINGING CALL

STEALING KISSES

By Johnny Sauer, El Cajon, California

Record: SIO F 112, Flip instrumental by Bob Page
OPENER, MIDDLE BREAK and CLOSER:

Allemande your corner, do sa do your partner
Men star left, go one time around .
Pass your partner, catch all eight now
Back with the left, a full turn, to the corner go
Box the gnat, do sa do, back to back you whirl
Allemande left your corner then let's promenade
your girl

She's stealing kisses, precious kisses
Be careful she may steal your heart . .

FIGURE:

First and third a half sashay, star thru across the
way

Split the sides, go round one, now swing your
own awhile

Two and four a half sashay, star thru the same
way

Swing your corner . Watch her smile .

Allemande left new corner girl, grand right and
left

When you meet new partner, let's promenade
the set

She's stealing kisses, precious kisses
Be careful she may steal your heart . .

Tag Ending: Be careful she may steal your heart...

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Closer and Tag Ending.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

STAR THRU—CHAIN THRU

By Charles Turpin, New Orleans, La.

First and third bow and swing
Star thru across the ring
Right and left thru across from you
Now pass thru—eight chain thru
Patter of choice
When you're through star thru with the side two
Then star thru across from you
Right and left thru as you always do
Star thru across the line
Now bend the line
Center four square thru four hands around
Now there's your corner, left allemande
Partner right—right and left grand

BREAK

By Joe Barcelow, Ionia, Michigan

Heads to the right and circle four
Break right out to a line of four
Forward eight and back with you
Square thru three-quarters around, here's what
you do
Go on to the next and star thru
Right and left thru
Turn the girls and star thru
Allemande left on your left hand, etc. . . .

WHO DID?

PROMENADE BREAK

By Fred Applegate, La Mesa, Calif.

Promenade, don't slow down
First and third wheel around
Half square thru that first two
Those who can go square thru
Three-quarters round don't take all day
Those who did, half sashay
Those who didn't, turn alone
Box the flea, change hands
Box the gnat, change girls
Cross trail thru, left allemande, etc. . .

DIXIE WHEEL

By Dr. Myron Redd, Marceline, Mo.

One and three swing and sway
Two and four half sashay
One and three lead to the right
Circle up four you're doin' fine
Gents break and form a line
Forward eight and back you reel
Pass thru wheel and deal
Forward eight and back with you
All four couples pass thru
But U turn back
Center four box the gnat
Right and left thru the other way back
Pass thru box the gnat with the outside two
Face those two and right and left thru
Turn on around two ladies chain
Turn 'em around and send 'em back
Dixie chain across that track
Lady goes left gent goes right
Allemande left . . .

A DOUBLE DOSE

By John Ward, Alton, Kansas

Promenade and don't slow down
One and three wheel around
Do a double star thru, one, two
Go on to the next and box the gnat
Pass thru—go on to the next, double star thru,
one, two
Go on to the next and box the gnat
Cross trail to a left allemande . . .

SNIPPER #3

By Del Coolman, Flint, Michigan

One and three you bow and swing
Up to the middle and back again
Up to the middle, swap and swing
Face the sides, split that couple around one
Down the middle right and left thru
Turn the gals and chain them too
Two and four right and left thru
One and three star thru make a U turn back
Circle four right after that
Ladies break and form a line
Go forward and back like stepping on ice
Pass thru, shake the dice
Star thru, promenade don't slow down, etc. . .

★ SINGING CALL

SOMEBODY'S PUSHING

By C. O. Guest, Dallas, Texas

Record: Kalox #1010
OPENER, BREAK, ENDING
Allemande left and the gentlemen star three-
quarters round from where you are
Turn your partner left like an allemande thar
Gents back in a right hand star and back along
backwards where you are
Shoot that star go all the way around (slip
the clutch)
Allemande left your corner and a grand old
right and left
Hand over hand 'til you meet your maid, take
her hand and promenade
Somebody's pushing, somebody's pushing
Somebody's always pushing me.

FIGURE

First and third (two and four) you lead to the
right, circle up four you make that line
Without a stop you do a right and left thru
Then circle four on the side of the floor, go
once around and then no more
Cross trail thru and swing that corner gal
Then four little ladies promenade go once around
the ring
Box the gnat and promenade, promenade go
round the ring
Somebody's pushing, somebody's pushing
Somebody's always pushing me.

SEQUENCE: Opener, figure twice for heads, break,
figure twice for sides, ending.

VIEN, VIEN

By Larry and Thelma Jessen, Redwood City, Calif.

Record: Windsor 4665

Positions: Intro, Open-Facing

Dance, Butterfly/Sidecar, M's back twd COH

Footwork: Opposite, Directions for both M and W
Meas. INTRODUCTION (4 meas.)

1-4 Wait; Wait; Apart, Point, —; Together (to Butterfly/Sidecar), Touch, —;

Wait 2 meas in Open-Facing pos: partners step bwd away from each other, M on L ft and W on R ft, point free toe fwd to floor twd partner, hold 1 ct; partners step fwd twd each other, M on R ft and W on L ft, adjusting slightly to assume momentary "modified" BUTTERFLY/SIDECAR pos with M facing twd wall and a little twd LOD, W facing COH and a little twd LOD, touch free toe beside weighted ft, hold 1 ct.

DANCE

1-4 Change Sides; Fwd Waltz; Change Sides; Turn In (to Left-Open);

Releasing M's R and W's L hands but keeping M's L and W's R hand joined and held high, W starts R ft and waltzes 1 meas diag fwd twd COH and LOD, passing under joined hands, as M starts L ft and waltzes 1 meas diag fwd twd wall and LOD, passing behind W; start R ft and, while bringing joined hands back, waltz 1 meas fwd in LOD in a slight arc to end with M facing a little to L of LOD and W facing a little to R of LOD, then release M's L and W's R hands but join M's R and W's L hand preparatory to changing sides again; with joined hands held high, W starts R ft and waltzes 1 meas diag fwd twd wall and LOD, passing under joined hands, as M starts L ft and waltzes 1 meas diag fwd COH and LOD, passing behind W to end in OPEN pos facing LOD with inside hands joined momentarily; releasing joined hands and start on M's R ft and W's L ft, waltz 1 meas down LOD making a 1/2 turn in twd partner, M turning R face and W turning L face, to end in LEFT-OPEN pos with both facing RLOD, inside hands joined, M on inside of circle.

5-8 Solo Turn (to Open); Fwd Waltz; Solo Turn, 2, 3; 4, 5, 6 (to Butterfly/Sidecar);

Releasing joined hands and starting bwd in LOD on M's L and W's R ft, partners waltz 1 meas down LOD making a 1/2 solo turn away from each other, M turning R face and W turning L face, to end in OPEN pos, facing LOD with inside hands joined; start R ft and waltz 1 meas fwd in LOD turning slightly twd partner briefly touching M's L and W's R hand; release leading hands and swing trailing hands fwd then release as partners waltz 2 meas down LOD in a slow solo turn, M

starting L ft and turning L face, W starting R ft and turning R face, ending in the "modified" BUTTERFLY/SIDECAR pos described in meas 4 of the introduction.

9-16 REPEAT ACTION OF MEAS 1-8 ending in regular BUTTERFLY pos, M's back twd COH, in preparation for the following back twinkle steps.

17-20 Back Twinkle; Back Twinkle (to Open); Solo Roll (to Semi-Closed); Thru (Face), Side, Close;

From Butterfly pos and starting M's L ft and W's R ft, do 2 back twinkle movements, both crossing in back on first step of each twinkle, and releasing M's L and W's R during the cross step of the first twinkle, then M's R and W's L during the cross step of the second twinkle, and adjust during second twinkle to end in OPEN pos facing LOD with inside hands joined; swing joined hands fwd then release as partners make a full solo roll down LOD in 3 steps (1 meas), M starting L ft and turning L face, W starting R ft and turning R face, to end in SEMI-CLOSED pos facing LOD; step thru in LOD on R ft turning R to face partner and taking CLOSED pos, step to L side in LOD on L ft, close R ft to L.

21-24 Apart, Point, —; Reverse Twirl & maneuver; Waltz Turn (R); Waltz Turn R (to Varsouviennne);

Release closed pos but keep M's L and W's R hands joined as partners take a short step bwd away from each other, M on L ft and W on R ft, point free toe fwd to floor twd partner, hold 1 ct; W starts L ft and takes 3 steps to make a 3/4 L face (reverse) twirl under her R and M's L arm as M starts R ft and waltzes 1 meas fwd, maneuvering 1/4 R to end in CLOSED pos with M's back twd LOD, start bwd in LOD on L ft and waltz 2 meas down LOD making 1/2 R face turn and adjusting during second waltz step to end in VARSOUVIENNE pos, both facing LOD.

25-28 Fwd Waltz; W Turns (L) In Front; Fwd Waltz; W Turn R (to Left-Varsouviennne);

Start L ft and waltz 1 meas fwd in LOD; as M starts R ft and waltzes fwd in LOD 1 meas with very short steps, W starts L ft and waltzes 1 meas down LOD making a 1/2 L face turn under raised and joined R arms to face M and RLOD with partners arms crossed in front; start L ft and waltz 1 meas fwd in LOD (W waltzes bwd); retaining both handholds but raising R arms high, W starts L ft and waltzes 1 meas down LOD, making a 1/2 R face turn under joined R arms and moving somewhat twd COH to end on M's L side, facing LOD in LEFT-VARSOUVIENNE pos, while M starts R ft and waltzes 1 meas fwd in LOD with short steps.

29-32 Fwd Waltz; W Turns L (to Closed); Waltz Turn (L); Waltz Turn (to Butterfly/Sidecar);

Start L ft and waltz 1 meas fwd twd LOD in Left-Varsouvienne pos; as partners release Left-Varsouvienne pos, M starts R ft and waltzes 1 meas fwd twd LOD with short steps while W starts L ft and uses 3 steps to make a 1/2 L face solo turn down LOD to end in CLOSED pos, M facing LOD; start fwd in LOD on L ft and waltz 2 meas down LOD making a 3/4 L face turn and adjusting during second waltz step to end in the "modified" BUTTERFLY/SIDECAR pos described in meas 4 of the introduction, ready to repeat the dance.

PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES

Ending: End third and last sequence of dance in OPEN-FACING pos, M's back twd COH, M's L and W's R hands joined; step slightly bwd away from partner, M on L ft and W on R ft, change handhold to M's R and W's L, point free toe fwd to floor and bow.

GOOD, EASY DRILL

WALTZ-A-ROUND

By Violet and Francis Kimble, Morro Bay, Calif.

Record: Grehn 14026

Position: Open, facing LOD

Footwork: Opposite, directions for Man
INTRODUCTION
Meas.

- 1-2 Wait
- 3-4 Balance Apart; Balance Together;
DANCE
- 1-4 Waltz Back-to-Back; Waltz Face-to-Face;
Step, Swing, —; Face, Touch, —;
Waltz fwd in LOD, turning slightly back-to-back; waltz fwd turning slightly face-to-face; step fwd in LOD on L, swing R fwd and hold; step back in RLOD on R to face partner, touch L by R, and hold
- 5-8 Waltz Back-to-Back; Waltz Face-to-Face;
Step, Swing, —; Face, Touch, —;
Repeat action of Meas. 1-4, ending in butterfly pos, M's back to COH
- 9-12 Waltz Balance L; Waltz Balance R; Solo Turn, 2, Close; On Around, 2, Close;
Starting on M's L, step to side in LOD, step on R behind L, step in place on L; repeat, starting to RLOD on R; starting fwd in LOD on L and turning away from part to L (W to R), waltz fwd to a back-to-back pos on first meas; continuing turn, step bwd in LOD on M's R, and finish solo turn to end facing part in butterfly pos (M's back to COH)
- 13-16 Waltz Balance L; Waltz Balance R; Solo Turn, 2, Close; On Around, 2, Close;
Repeat action of Meas. 9-12; ending in open pos
- 17-20 Waltz Back-to-Back; Waltz Face-to-Face;
Step, Swing, —; Maneuver, Touch, —;
Waltz fwd in LOD, turning slightly back-to-back; waltz fwd, turning slightly face-

to-face; step fwd in LOD on L, swing R fwd, and hold; maneuver 1/2 R face to face part and RLOD in closed pos, stepping on R, Touch L, and hold; (W steps back in RLOD on L, touch R, and hold);

21-24 Waltz Turn; Waltz Turn; Waltz Turn; Twirl;
Starting back on L in LOD, do three turning waltzes; then twirl the lady to open pos

25-28 Waltz Back-to-Back; Waltz Face-to-Face; Step, Swing, —; Maneuver, Touch, —;
Repeat action of Meas. 17-20

29-32 Waltz Turn; Waltz Turn; Waltz Turn; Twirl;
Repeat action of Meas. 21-24

Tag: Waltz Back-to-Back; Waltz Face-to-Face; Step, Swing, —; Face, Touch, —; Twirl; Bow

Repeat action of Meas. 5-8, ending in butterfly pos, then twirl and bow. Do dance three times through, then do TAG.

SPRIGHTLY TWO-STEP

MY BONNIE

By Merl and Delia Olds, Los Angeles, Calif.

Record: SIO X3124

Position: Intro, Open-facing; Dance, Butterfly, M facing LOD

Footwork: Opposite, directions for M

Intro: Wait two meas: On a slight diagonal BALANCE APART, TOUCH; TOGETHER, TOUCH; coming into BUTTERFLY POS M facing LOD

Meas.

- 1-4 Walk, Two; Step/Close, Step; Walk, Two; Step/Close, Step;
In butterfly pos M facing LOD walk fwd 2 steps, L, R; followed by a fwd two-step; repeat starting with M's R (Note: Do not stand too close and walk with a slight swagger).
- 5-8 Rock Fwd, Back; Step/Close, Step; Rock Back, Fwd; Step/Close, Step;
Rock fwd on L, back on R; two-step with only a slight progression in RLOD; Rock back on R, fwd on L; two-step moving fwd in LOD.
- 9-12 Walk, Two; Side/Close, Back; Back, Two; Side/Close, Fwd;
Walk fwd 2 steps in LOD (L, R); step side on L/close R to L, step back (RLOD) on L; Step back on R, back on L; step side on R/close L to R, step fwd on R (This might be described as a modified box two-step).
- 13-16 Rock Fwd, Back; Step/Close, Step; Rock Back, Fwd; Step/Close, Turn (to sidecar);
Repeat action of meas 5-8 turning to BUTTERFLY-SIDECAR pos, M facing wall on last ct of meas 16.
- 17-20 Arch Under, Two; Step/Close, Step; Arch Under, Two; Step/Close, Step;
Releasing M's R, W's L hands change sides (L, R) with W passing under M's left arm; two-step as both travel LOD and turn twd partner to momentarily assume BUTTERFLY-BANJO pos (both facing slightly diag

two LOD); releasing M's L, W's R hands change sides again (R, L) with W passing under M's right arm; two-step while progressing LOD and turning to face partner in BUTTERFLY pos, M's back to COH.

21-24 Roll Fwd, Two; Side/Close, Side; Lady Rolls Back, Two; Step/Step, Step;

Traveling LOD and M turning L face (W R face) L, R once around; two-step to side (LOD) while momentarily returning to butterfly pos; traveling RLOD woman makes a $\frac{3}{4}$ L face roll (L, R) while man turns $\frac{1}{4}$ L face and backs up along RLOD (R, L); take 3 steps in place (R/L, R) and assume VARSOUVIANNA pos, both facing LOD.

25-28 Fwd Two-Step; Two-Step; Vine (lady turn out), Two; Three, Thru to Closed;

Traveling LOD 2 fwd two-steps in varsouvianna pos, as M faces wall and grapevines along LOD (LRL) W turns out and around (releasing L hands) with a $\frac{3}{4}$ R face turn (RLR), both step thru (M-R, W-L) to face partner and assume CLOSED pos on last count, M's back to COH.

29-32 Turn Two-Step; Two-Step; Twirl, Two; Twirl, Two;

In closed pos 2 turning two-steps; as M moves forward 4 steps (L,R,L,R) W completes 2 R face twirls under M's L arm and moves ahead of M to end in BUTTERFLY pos, M facing LOD to repeat dance. REPEAT ENTIRE DANCE FOR A TOTAL OF THREE TIMES

Ending: On last time thru complete SECOND TWIRL and end in FACING pos on the diagonal M facing wall and slightly LOD, do a quick balance apart with a slight dip and quickly recover (L,R).

★ **SINGING CALL**

BIG DADDY

By Johnny Davis, Erlanger, Ky.

Record: Grenn 12035

INTRO, BREAK, CLOSER

Join hands and circle left go round the ring
Left allemande and then your partner you swing
Men star left go round the town

Pick up your partner with an arm around
Men back out a full turn, four ladies chain
You chain 'em back and promenade 'em again
No need a searchin' 'cause I can't be found
Big Daddy's Alabama Bound

FIGURE

Heads (or sides) to the right and circle round the track

Break to a line go forward up and back
Pass thru, wheel and deal, double pass thru
First couple go left, the next one right, square thru you do

Four hands around and then the corner swing
Swing with that lady, promenade that old ring
No need a searchin' 'cause I can't be found
Big Daddy's Alabama Bound

CONTRA CORNER

FAIRFIELD'S FANCY

Here is a simple contra which goes over well with square dancers. It is all contra and yet uses an automatic cast off and cross-over. The cross-over itself is sly—based on the theory that two ladies could do a chain, even if one of them might be out of position at the start she will end up on the right side of the man and, in this way, will cross from one line to the other. The French Canadian tune, Alley Crocker's Reel (Folk Dancer MH 1512) can be used for this one.

1 — 3 — 5 crossed over

— — — — With the one below you do sa do

— — — — (now) active couples do sa do

— — — — With the couple across circle up four (circle to the left) — — — — Now circle right

— — — — Twos break, go down in fours

— — — — Centers arch, ends duck thru

(Center two back up to place)

With the girl you face two ladies chain

— — — — — And chain right back

— — — — — With the one below you do sa do

SAN LEANDRO RAMBLER VARIATIONS

As called by Marvin Stanley, Long Beach, Calif.

First and third go forward and back

Right to the opposite box the gnat

Hang on tight, pull 'em by

Split the ring go round one

Come into the middle box the flea

Pass back to the side of the sea

Split that couple and line up four

Forward eight and back with you

Forward again and pass thru

Arch in the middle, the ends turn in

Right and left thru in the middle men

Push 'em around, pass thru

Split that couple and line up four

Forward eight and eight back out

Arch in the middle and ends duck out

Go round one like you always do

Come down the middle trail thru

Separate go round one

Come into the middle box the gnat

Right and left thru the other way back

Push 'em around and pass thru, allemande left . . .

* * * *

First and third a half sashay

Go up to the middle and back that way

Right to the opposite box the gnat

Right and left thru the other way back

Push 'em around and pass thru

Separate go round two

Hook on the ends and line up four

* * * *

Forward eight and eight back out

Arch in the middle, ends cross trail out

Separate go round one

Come down the middle pass thru

Split the ring go round one

Come into the middle pass thru

Turn back, pass thru, allemande left, etc. . .

BREAK

By Bob Dennington, San Diego, Calif.

Two and four right and left thru
Side ladies chain across you do
One and three right and left thru
Turn your girl
Chain her too in the usual way
But finish it off with a half sashay
Heads go forward back with you
Forward again, pass thru
Go round one make a line of four
Forward eight back to the land
Forward again go right and left allemande

PROWLER'S SQUARE

By Fred Christopher, St. Petersburg, Fla.

Head two ladies chain you do
Turn the girls then half square thru
Circle four you're doing fine
Side gents break, make a line
Forward eight, back with you
Shake the dice, right and left thru
Dive thru and substitute
Square thru three-quarters round
Circle four at the side of town
Head gents break, make a line
Pass thru, bend the line
Pass thru, bend the line
Go up and back, you're doing fine
Pass on thru, fold the line
Half square thru, U turn back
Right and left thru the other way back
Two ladies chain across the land
Cross trail back, left allemande . . .

MAL-ARKY

By Roger Welch, Independence, Mo.

Head gents and your corner girl go up to the
middle, back to the world
Star by the right in the middle of the town
Back by the left when you come down
Pick up your partners with an arm around
Inside out, outside in
Turn once and a half and star again
Back right out and make a ring
Just the way you are, don't change a thing
Forward eight and back with you
Those who can go right and left thru
The other two star thru
Circle half with the outside two
Dive thru, half square thru
Separate, around one
Into the middle, box the gnat
Make a right hand star right after that
Back by the left and when you come down
Pick up your corners with an arm around
Inside out, outside in
Once and a half and star again
Back out and circle eight, just as you are,
we'll get straight
Swing the lady by your side, swing 'em high,
swing 'em wide
Promenade, but don't slow down
Head gents and the ladies with you
Wheel around, go right and left thru
Do a Dixie chain and the ladies turn back,
allemande left.

COMING

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STARK'S CHAINING STAR

By Ben E. Stark, Key West, Florida

Side ladies chain across you do
One and three star thru
Square thru, count four hands in the middle son
Separate and go round one
Into the middle pass thru
Circle up four with the outside two
Head gents break to a line of four
Pass thru across the world
Arch in the middle and Dixie twirl
Two ladies chain you're doing fine
Turn that girl and chain the line
Go forward eight and back with you
Forward again and square thru
Three-quarters round you're facing out
Two lines go out and back with you
Bend the line and star thru
Now half square thru and bend the line
Two ladies chain you're doing fine
Turn that girl and bend the line
Two ladies chain is what you do
Turn her now and left square thru
Count four hands and don't be shy
Left to the next and pull her by
Right to mother don't just stand
Pull her by, left allemande . . .

TAKE YOUR CHOICE

By Singin' Sam Mitchell, Tucson, Arizona

Head two ladies chain you do
Same two couples a right and left thru
Same girls face your corner box the gnat
Square your sets just like that
Just the men lead to the right
Face the girls, allemande left . . .

Or

Just the men a half sashay
Just the girls a half sashay
Just the ladies lead to the left
Face the men, allemande left . . .

Or

Four men pass thru, U turn back
Four girls pass thru, U turn back
Girls lead to the left
Face the men, allemande left . . .

CHICKASAW

By Tonto King, Ardmore, Oklahoma

Two and four to the middle and back
Right and left thru, go 'cross the track
One and three half square thru
Square thru the outside two
Four hands man, you're facing out
Bend the line hear me shout
Star thru, right and left thru
Dive thru, circle up four
One full turn in the middle of the floor
Pass thru, square thru the outside two
Bend the line hurry Jack
Pass thru and you turn back
Forward eight back I shout
Centers arch, ends duck out
Round one don't be slow
Cross trail you so and so
Allemande left . . .

TWINWHEEL

By Hank Peterson, Minneapolis, Minn.

Side gents and corner girl
Go forward and back
Right to the opposite box the gnat
Right and left thru the other way back
Circle eight then all four men
Go forward up and back with you
Four men can pass thru
Separate around just one
Down the middle pass thru
Between the girls around just one
Circle eight there on the run
Four ladies go forward up and back with you
Now the girls pass thru
Both turn right around one
Dixie chain the middle mile
Then both turn left single file
All around the outside floor
Pass those two and line up four
Square your lines here
Forward eight and back you reel
Pass thru wheel and deal
Girls star right and don't be slow
Catch your pard, do paso, etc. . .

By reversing the procedure have the girls pass thru and the men Dixie chain, end with—
Men star right in the middle of the land
Corners all left allemande

★ SINGING CALL

WAY DOWN SOUTH

By Del Price, Lakewood, Calif.

Record: Dash 2529

INTRO, BREAK, ENDING

Join your hands circle south down to Dixie
Reverse back single file along that line
Girls step out take a backtrack
Meet your partner box the gnat
Pull her by swing your corner
Swing that corner lady round
Join your hands circle south again to Dixie
Roll away, half sashay, now swing your own
Promenade go hand in hand right back to Dixie land

Way down south that's where I belong.

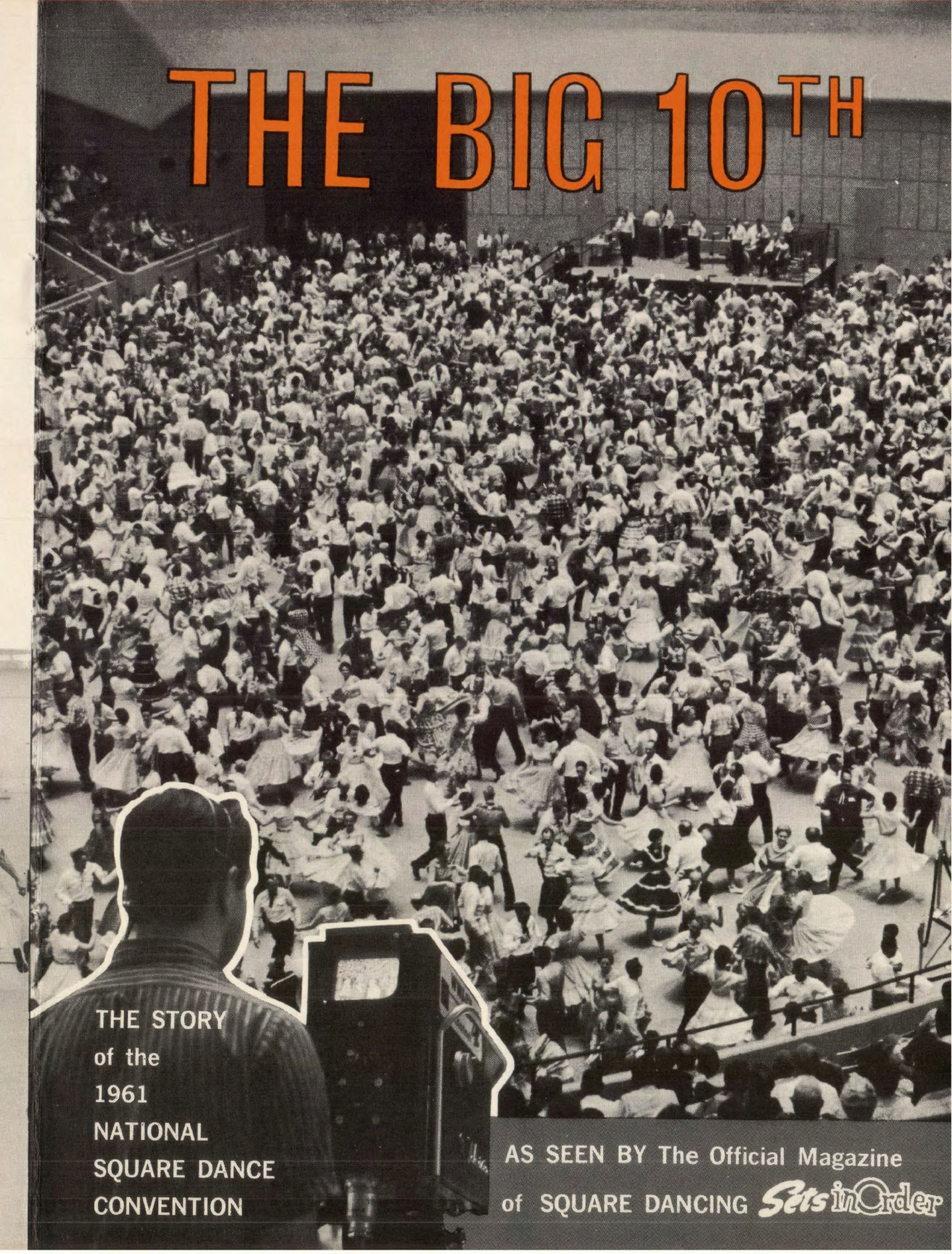
FIGURE

First and third (second and fourth) lead to the right, there you circle
Break to a line, move forward eight and back with you (bend the line)
Trail thru, you turn back
Half square thru that track
Right hand round your corner, turn a left hand round your own
Gents star right out in that center, once around now (pass your partner)
Swing that corner lady, promenade
Promenade go hand in hand, right back to Dixie land

Way down south that's where I belong

SEQUENCE: Intro, Figure twice for heads, break, figure twice for sides, ending.

THE BIG 10TH



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SQUARE DANCE
CONVENTION

AS SEEN BY The Official Magazine
of SQUARE DANCING *Sets in Order*



A SALUTE TO THE TENTH NATIONAL CONVENTION

HOW LARGE CAN A SQUARE DANCE BECOME—and still be called a square dance? This question has been in our mind for some time and it must have been in the minds of some of the 18,112 who met in Detroit last June 29th to take part in the Tenth Annual National Square Dance Convention.

The National Convention is an unusual outgrowth of a very remarkable hobby. When the first of these was conceived in 1952 the word *convention* was repeated in guarded tones and the title *national* was spoken only in whispers.

There were great differences in area styles of dancing in those days. People would promenade, swing and do si do in ways that changed from one state to another. Even the calls meant different things. How in the world, then, could square dancers ever bridge these and countless other difficulties in order that a get-together might be constructive enough to be called a *convention* and all-inclusive enough to be termed *national*?

As we have watched firsthand at each succeeding convention, we've found that many of

the area differences have melted away and that the National has come to play a definite part in the activity. In this respect we've made these observations:

(1) The hosting square dancers *can be* greatly benefited by this opportunity of working together to produce this mammoth event.

(2) Non-dancers in the hosting city *can* become even more square dance conscious as a direct result of a National held in their area.

(3) Dancers *can* attend one of these affairs and get a feeling of the immensity of the activity. They *can* catch the friendliness in meeting old friends and acquiring new ones. They

NATIONAL CONVENTION BOX SCORE

How many of these did you attend? Figures in parentheses indicate attendance.

1st	1952—Riverside, California	(5,200)
2nd	1953—Kansas City, Missouri	(5,200)
3rd	1954—Dallas, Texas	(5,354)
4th	1955—Oklahoma City, Okla.	(7,644)
5th	1956—San Diego, California	(12,253)
6th	1957—St. Louis, Missouri	(8,437)
7th	1958—Louisville, Kentucky	(8,027)
8th	1959—Denver, Colorado	(8,848)
9th	1960—Des Moines, Iowa	(12,328)
10th	1961—Detroit, Michigan	(18,112)
11th	1962—Miami Beach, Florida	
12th	1963—St. Paul, Minnesota	

can hear callers they've never danced to before, see many leaders in action and learn new dances and, in general, be a part of a truly large spectacular.

Just what, you may ask, is the National? What makes it different from the great regional festivals and local jamborees? Perhaps the best way to find the answers is to take a close look at one National Square Dance Convention in action and trace its progress from the idea stage to completion.

If you were on hand at the Convention in Detroit this will serve as a souvenir of that event. If you weren't able to attend, then perhaps these pages that follow will give you the feeling that you too were a part of the show.

One command from the caller, "Submerge," and this would have been a mighty "low level" square dance. The submarine, USS Cero, tied up alongside Cobo Hall during the Convention and provided additional square dancing fun for the delegates.



DETROIT PLAYS HOST

An Early
Beginning

By John McManis, Detroit News

WITH OPTIMISM, ENTHUSIASM, and selfless devotion Detroit literally built the 1961 National Square Dance Convention from a hole in the ground.

Michigan's bid was accepted before Detroit had a place big enough to hold such a national gathering. Cobo Hall was under construction, but only concrete pilings had been poured, and the site was a muddy, yawning cavern. Few believed the building would be completed by 1961; some thought it might never be finished.

But optimism in the face of adversity is a Detroit characteristic. Mammoth Cobo Hall was ready a full year before the Convention opened.

While it was Cobo Hall which enabled Detroit to become the host, it was a chance conversation at the 1954 Dallas Convention which started the matter. Harold Erickson, the 1961 General Chairman, attended his first National Convention there. During that meeting a member of the National Executive Committee told him of the growing desire for a National Convention in the east. "Could Detroit be host?"

Erickson said he felt Detroit had no adequate place for such a Convention, and the idea was dropped.

The talk revived in 1957, but it was not until early 1958, with Cobo Hall still a riverfront skeleton, that it reached firm ground. This time the suggestion was passed along to the Detroit Convention and Tourist Bureau. At the bureau, a Detroit west sider, Charles Kopta, was known to be an avid square dancer. An appeal was made to him, and he turned to Erickson.

A committee was formed, and the support of the Detroit Department of Parks & Recreation,

as well as many of the square dance clubs throughout the state, was sought and secured.

A tentative reservation was made for Cobo Hall, and even at that early date the committee was turned down on the first date it sought, so great was the advance booking.

With this much certain, a host council was formed in early 1959. As its first business it voted to seek the 1961 Convention. Erickson was named president of the Council, and Kopta was assigned the task of preparing the city's bid for presentation at the Denver Convention.

Getting the material together was a mad scramble, but Kopta did the work well.

The bid was elaborate, giving Detroit's qualifications, and was supported by a fine, large-scale photograph of Cobo Hall, as well as an eager group of Detroit exhibition dancers who ably performed early American dance figures popularized by the late Henry Ford, and basic in square dancing.

Assured of the Convention, the real work started for Erickson, his committees, and Michigan dancers. Committee heads sought opposite numbers in cities where previous Conventions had been held, hoping to avoid errors.

Committees worked endless hours, often neglecting other interests and businesses. Callers gave their time, and clubs financed committee work through benefit dances.

Above all, there was enthusiasm and energy. Enthusiasm about the task, and energy in getting it done.

Out of the muck and marl, piles of steel and mountains of cement that so recently marked Cobo Hall's riverfront site — buoyed by hope, energy, fine direction, and hard, driving work, came a great Convention.

In the beginning there was no Cobo Hall and this model had to serve during the pre-planning.

Lens—Art Photo



THE WORK BEGINS

Planning Committees In Action

By Don Smith, Convention Vice Chairman

TO POINT UP the disappointing results and lack of direction that often accompany group effort, someone has said that a camel looks like something that was put together by a committee.

Not so — a thousand times not so! — could this be said of the smooth-working committee organization of the 10th National. Good organization — in square dancing as in any other endeavor — doesn't "just happen." Behind any successful team effort of this kind there is the painstaking search for group leaders who can weld the individual units into a cohesive whole.

As in other convention cities, the sponsoring group for the Detroit Convention was a dancers' organization, the Michigan Council of Square and Round Dance Clubs. This group is headed by an executive committee, the chief officer being Harold O. Erickson, president, who has a staff of vice-presidents, a treasurer, a recording secretary and a corresponding secretary. Nine other couples complete the executive committee. Harold Erickson was named General Chairman of the Convention and in session with the executive committee of the Council, chose four Vice Chairmen to assist him. Three of these were also members of the executive committee. Under each of the four Vice General Chairmen were placed five operating committees and the chairmen for these were then carefully chosen by deliberations within the executive committee, acting upon names of recommended qualified persons. Thus it was felt that the heads of the twenty individual committees were picked from the best available known talent and were universal

choices of the entire group rather than sentimental selections based on friendships or personal liking.

As each of the four Vice General Chairmen completed the naming of his committee chairmen, he briefed each of them individually, then brought all of them into joint session with the General Chairman so that the full purpose of the convention could be explained and their individual roles and responsibilities carefully delineated. Following these early organizational group meetings, the General Chairman called a full meeting of all committee chairmen and the four Vice General Chairmen for the dual purpose of having them become acquainted with one another and to learn from a single source their basic purpose and function.

Their early problems were legion, of course, and it was decided almost immediately that monthly meetings of this type were mandatory. The subsequent meetings proved invaluable in that they presented a regular check-point for inter-working committee action and pooled the combined experience of many dancers rather than a few. Helpful guidance was offered and accepted across committee lines and this engendered a strong team spirit and closer coordination of individual talents. Periodically, the parent group — the executive committee of the council — met to make decisions related to committee action and to the broad aspects of convention management and financing. And behind the committees and the executive council, acting as the first line of communication with the dancers themselves, were the representatives of the 130 plus clubs that made up the council.

Meetings with these club delegates began as the council came into being, continued through the months when the convention bid was conceived and prepared, then went into full operation when Detroit was chosen as the 1961 convention city.

Looking back on the all-out efforts of the committee chairmen and their hundreds of helpers, it is readily apparent that a *love of square dancing*, shored up by the *responsibility of doing a job well*, is the guiding force behind good committee work. Even if it were available at a price, no convention group could afford to purchase the type of talent and dedicated service which was given so willingly and freely by this hard-working laity of square dancing.

Committee members attend one of many bimonthly meetings in Convention planning stages.





Cobo Hall ready for the Convention.

D — DAY, JUNE 29th

By Stan Drews, Publicity Committee Chairman

AT LAST! "D" DAY—THE ZERO HOUR—the start of the 1961 National Convention. Here, in a few brief hours, is the culmination of months of planning and eager anticipation as dancers by the thousands descend on Detroit hotels and motels—by train, by bus, by automobile, and by plane.

Here, in lobbies crowded by eager, excited, laughing people from all parts of the country, the Convention spirit is being reborn as dancers greet old friends from previous conventions, as they are introduced to the neophytes who are experiencing their first *big* get-together. There is a growing sense of awe and amazement as one begins to realize the tremendous Strength of this Wonderful activity that can unite so many folks of such diverse backgrounds into a happy, closely-knit fraternity devoted exclusively to a wholesome, healthful expression of good fellowship.

Who can ever forget the air of mounting excitement in downtown Detroit as colorfully garbed dancers erupted from hotels and motels to pour into mammoth, fabulous Cobo Hall to pick up—and to wear so proudly—their Convention badges; and to eagerly scan the Souvenir Program as they planned their activities to see, hear, and dance to the nation's top-rated callers?

Old friends — new friends — excitement — pageantry — fun — and above all, lots and lots of dancing—as the 1961 National Convention gets under way! Make way for three days of undiluted fun!

Trail-end dances in sumptuous hotels crown the arrival of the big event.



Following months of preparation, registration workers are ready for the crowd.



(Above) First arrivals. (Below)—Welcome, long time, no see.



ROUND DANCING came in for a most thorough and competent coverage in Detroit. There was learning, teaching and dancing of rounds, from start to finish of the program—36 hours of it.

Forty-four dances, mostly new and written for the occasion, were taught in the two big Cobo Hall ballrooms. There were panels, clinics and discussions in other rooms. On the square dance floors, 16 rounds considered most popular nationally were danced and drew record crowds from the ranks of the square dancers.

The round dance program for the 10th National was perhaps the most ambitious attempted at any convention. Forty-four teachers were busy, using 30 minutes each for instruction. Judging by the number of couples on the floor, enthusiasm ran high. At one time,



Round dance exhibitions in giant arena feature many eras of the dance. This one is by the Henry Ford dancers.

Panels on round dance subjects featured lively discussion periods.

DANCING AT

over 700 couples in four gigantic circles participated in learning a new dance.

Panels and clinics on round dancing were also jammed with interested, note-taking leaders, contributing freely from experience.

At the Round Dance Teachers' Panel, advantages of writing dances to recordings on Square Dance-Round Dance labels were pointed out. It was also cited that dances should fit the music and not be just patterns to rhythm. Terminology, it was urged, should be standardized and specific suggestions were made. Pros and cons of Latin type dances in American round dancing were discussed.

The panel on Teaching Basics and Fundamentals brought out that in classes some drilling on basics is necessary but later, drills in context, as related to routine, should be used. In cueing, "on the beat" and cadence is good for the instructional period; "pre-cueing" without disturbing the flow of the dance, after it has been taught. A definition of "styling" was given as "anything in round dancing which makes good dancing easier and more comfortable." This could well become a slogan.

Workshops and regular round dance sessions were well attended.





THE NATIONAL

SQUARE DANCING scheduled from 10 each morning until 11:30 each evening might seem to be a sufficiency for any dancer—but from all appearance the folks attending the 10th National wanted even more. After parties, including gigantic street dances in downtown Detroit satisfied even the most demanding.

Cobo Hall was good for dancing. Most delegates had come to realize by now that sound in a hall that will hold 900 squares may not always be as good as the sound in the hall back home that holds 9 or 10 squares. They also realize that a smooth hardwood floor is not possible in such gigantic dimensions but for the most part in Detroit both floor and hall conditions were unusually good. In order to insure the quality of the sound system many thousands of dollar's worth of extra public address equipment was especially installed for the event.

Dancing was good. It was by far more considerate and comfortable than had been observed in the past. A great deal of credit for this should go to the callers who used good judgment and to the various committees who requested sane tempos and intelligent calling.

In motion—Hall C begins to fill early on Thursday with dancers.



These wheel chair dancers were among many square dance groups in the nightly exhibition periods.

For the first time callers had the choice of calling to live music or to records. An orchestra and a selection of records were made available to them as they checked in.

Because for the most part callers were calling what might be considered a comfortable intermediate level of dancing, the ability of the dancers seemed unusually high—especially for such a large crowd. For once the ambition of the convention *seemed* to be—"Keep everybody dancing," rather than—"Let's see if you can throw the floor."

The proof of the success of this convention will come in the months to follow to see if the general trend of square dancing will be one of continuing advancement.

Same hall Saturday. Walls at right about to open to double space.



PANELS AT THE NATIONAL



Convention bid committee about to open panel discussing bids for 1963.

THE 10TH NATIONAL was indeed a convention and not just another "big" festival. The distinguishing factor was the emphasis on the especially planned panels which were in operation each of the three days. For the most part these sessions showed considerable preparation and provided a wealth of experience and usable knowledge. Attendance could have been better, although it was higher than at any time in the past. The facilities provided for these sessions were most ample. They were air-conditioned, quiet and attractive. Comfortable seats and good sound also helped the panels' attraction.

Things Happen When Callers and Dancers Work Together

SINCE CALLERS AND DANCERS have equal importance in square dancing, it was pointed out in this panel that there are responsibilities lying on both sides. These were drawn out and deliberated and ideas advanced directed towards a harmonious working together.

Dancers, on their part, were advised to adapt themselves to the clubs they join, for instance, rather than trying to re-vamp the club. If the dancer is too dissatisfied with club and caller, he might change to another one. If he has to change too often, he must realize that he is the one out of step.

One panelist felt that the prime responsibility of a caller to a dancer is to acquire and maintain a degree of competence in teaching the

basics properly, if he chooses to teach, and in exercising leadership in knowledge of movements, trends and the "delicate balance between leadership and strangle hold."

It was suggested that callers should never try to dominate clubs as their personal property. Depending upon the individual situation, they should try to be "one of the gang," advise when asked and do all possible to keep the club satisfied. This will establish their position well.

A caller, it was noted, should have an objective viewpoint—know his own capabilities and understand his own limitations, since he cannot be all things to all men. It is the dancer's part to be appreciative as well as reasonably tolerant, it was felt.

Getting Into the Swing With Youth – But How ?

THIS PANEL WAS AN INTERESTING EXAMPLE of good planning. Not only were the participants carefully briefed ahead of time, but also they were called into a planning meeting on the morning before the panel to go over their material together. This extra hour or two of work made it possible to coordinate so there would be no duplication or overlap and so that each presentation would lead up to the next and to profitable discussion from the floor.

The suggestion that future committees consider the possibility of including a teen-ager on such a panel was given a good deal of weight by the presence on the floor of a lively

and competent seventeen-year old who participated and who courteously offered his interested elders some sound suggestions.

Two points upon which there was complete agreement were the need for much better co-operation from school systems and recreation departments in providing facilities, and the need for much better-trained leaders in school.

A suggestion made a year ago that panels continue into the afternoon with coordinated workshop material was carried out in a two-hour workshop with an adult leader and Junior High School youngsters demonstrating. A graphic picture was presented.

A Peek into the Future of the Square Dance Picture

AN OPTIMISTIC VIEWPOINT was expressed in this panel as to the future of square dancing—citing that it should continue to live and grow numerically for many years. One reason given for this is that square dancing has now been accepted as an integral part of our culture as the American folk dance, with possible periodic form changes, but surviving basically.

There was recognition that a good sense of balance and judgment in selection of terms is highly desirable; that good manners and social deportment will help build the most favorable "public image" of square dancing; that an attitude of tolerance and respect for the viewpoints of others within the square dancing

fraternity is needed to maintain a healthy spirit.

Excellent audience participation produced questions on a variety of topics affecting the future of square dancing. One of these was, importantly, the developing of future callers and leaders in classes and clinics. An idea was advanced of "apprentice" callers working with experienced callers, to learn their craft.

Need was expressed for competent, mature leadership among the dancers themselves and emphasis on the growing importance of the teen-agers in the activity.

Some like their square dancing "hot," some like it "smooth," so it was stressed that there must be room for both in square dancing.

New Callers: So You Want to Master the Mysteries of the Mike

PANELISTS HERE HANDLED the advancing phases of this topic from The Big Step—the first decision to be a caller and the question of how to start. It was stated that the situation is more complex now than it used to be and a caller must have better knowledge and training. He can start by asking help of other callers. "A most important requisite," stated one panel member, "is to be a dancer of 2 or 3 years' experience so that you will understand better how to serve and please the average dancer."

The next speaker carried the idea on with, "The backbone of our square dance activity is the local caller and club; so look around you and seek the caller who year in and year out keeps clubs going successfully. Then try to

find out why he is successful and why people enjoy dancing to him. Seek continuous growth in your calling. Remember—so long as you're green you'll grow, but just as soon as you think you're ripe—you'll start to get rotten!"

As to what it takes to be a caller—a lot besides material, basics, voice, timing, etc. "A caller must have personal attributes such as his own love of square dancing. He must keep the majority dancing and treat dancers as he would like to be treated. To some degree a caller must be an actor. He must be enthusiastic, create an electric current. Never caustic, never cruel, that's the rule."

The summary? Start simply, grow slowly and use your material to its maximum.

Devoted Exclusively to Square Dance & Round Dance Leaders

THIS YEAR a long-hoped-for leadership panel became a reality and 800 enthusiastic leaders attended the four-hour session.

Keynoter for the seminar was W. Heartsill Wilson, Assistant General Sales Manager, Plymouth Division of Chrysler Corporation.

"The universal desire to be a better person can only be accomplished by dedicated work," was Mr. Wilson's theme. He laid stress on four points necessary to attain success: Willingness to be better tomorrow than you are today; Think more of the job than you do of yourself—don't watch the clock; Remember what you've learned and profit from it; Keep flexible.

At the conclusion of his address, the audience divided into two groups for separate discussions of square and round dancing.

Heartsill Wilson speaks to 800 callers and teachers at Convention's opening.



Prime Requisites for a Club –

WHAT MAKES AN INTERESTING CLUB? It was thought in this panel that it is one where the emphasis is equally on the people and the dancing, that outside activities count much.

How about workshops? Some felt that several area clubs should combine with workshops for “high level” dancers only. It was argued against this that dancers shouldn’t be turned away if they aren’t the best, that “high level” dancers should work with them, helping their dancing and their morale.

Financial structure? Fair fees and competent calling balance the responsibility. “Get acquainted,” it was advised, “don’t set up squares—and use some mixers.”



Beating the heat—
thirsty dancers take an ice
water break at one of many
well-situated drinking fountains.

Have Mike Will Travel – Calling from Professional Viewpoint

ON THIS PANEL it was the opinion that a few years ago the place of a travelling caller was a very important one in square dancing—a sort of spreading of the gospel. Nowadays, the part of the travelling caller is extremely hard to gauge. A dancer on the panel, otherwise comprising professional travelling callers, felt that the travelling caller’s duty was to sell square dancing. It was expressed that a visitor should call a comfortable dance that everyone could

enjoy, without too much new material.

This elicited the comment that a visiting caller should bring new basics out of his repertoire. It was argued against this that it is hardly fair for him to come into town, “drop a bomb” with a lot of new basics and then leave.

There was a question as to whether the visitor could not try to stop kicking and rough dancing. The panel agreed that this was entirely the responsibility of the home caller.

How and Why to Form a Federation

ADVANTAGES AND DISADVANTAGES of associations were weighed in this panel. The first warning, “Watch that you don’t over-organize!”

On the “plus” side, the association is able to promote festivals, keep procedures standardized, give equal voice to small and large, work towards common improvements in square dancing and make group insurance available.

One disadvantage—the presence of “pressure groups” to “use” an association, deviating it from its prime purpose of advancing square dancing, and introducing divergent elements.

It was felt that associations may work advantageously with many phases of square dancing; promotion of beginner classes, methods of combating “drop-outs,” getting good press publicity.

An association may properly maintain certain rules for festivals and suggest good club procedures but should have no control over clubs in the dictatorial sense, it was emphasized. An important function of the association could be to keep a “master calendar” to eliminate conflicting dates for large area dances.

Mechanics and Problems of the Square Dance Publications

A FAIR REPRESENTATION of the more than 100 local, state-wide and national publications took part in the two sessions dedicated to this topic.

The responsibility of publications provided a major discussion point. How to get the news, prepare it for publication and finally distribute it brought many sound and original ideas.

It was suggested that a training program for club reporters to acquaint them with the needs of square dance publications would be helpful.

Equally important would be to educate readers to mention a publication when they patronize advertisers.

A result of these panels was a renewed effort for a closer working together of all square dance publications for the common betterment of the square dance activity.

Those in attendance evidenced a desire to form a square dance publications organization to meet annually at the National Convention.

Dressmaking – Let's Double Our Fashion Dollar (2 sessions)

THIS POPULAR PANEL included such topics as "How to Pleat a Skirt," "Mixing and Matching" (using several blouses with the same skirt) and "Coordinating Undergarments" where the ladies were urged not to neglect the appearance of their petticoats and pantalettes which always come in for a good deal of attention at a dance.

A practical demonstration was presented on the proper way to adjust a blouse pattern be-

fore sewing, in order to assure a perfect fit.

Home designing of square dance clothes was touched upon with the suggestion that these points be kept in mind: the *fit* of the dress, the *line* (where the eye travels), the appropriateness of *design* and the *quality* of material (for which there is no substitute).

Questions and participation from the floor gave good evidence that square dance gals are vitally interested in fashion.

Convention Organization and the Convention Bid (2 sessions)

AS IS ITS PRACTICE the Executive Board of the National Convention regularly holds two sessions to which the general square dancing public is invited.

This year, as always, the first session was spent in discussing requirements of possible convention sites and answering questions.

The second session was devoted to the specific presentation of bids for the Convention scheduled two years hence.

The panel room was filled for the second

session when bids were made by Eugene, Oregon; Las Vegas, Nevada; and St. Paul, Minnesota, certainly three widely separated areas.

Questions from the panel and from the floor and directed at the areas making the bids emphasized the requirements of ample dance area, strong local organization and availability.

Following these presentations the Board deliberated in private and its final decision was made public the last night of the Convention. St. Paul received the nod for 1963.

Features that Will Sell Your Camp, Workshop or Institute

THE CAMP SITUATION has changed considerably over the last ten years. Where once there were only a handful, there now are approximately 50 camps each year, from the Atlantic to the Pacific Coast.

In this panel discussions were centered on how to improve institute public relations and attract more dancers into the square dance vacation habit.

Methods of advertising were reviewed. It was felt that publicity methods for a weekend

camp differed greatly from those of a week-long session.

The prominence of the week-end camp was discussed at quite some length. It was felt that these short sessions do much to encourage local dancers into the square dance vacation frame-of-mind, and that after attending a week-end camp many seek out the longer institutes.

The value of a dancing program versus a regular vacation rundown of events was touched upon.

Let's Get in the Groove – Records for Dancers and Callers

JUST HOW FAR do square dance recording companies go with new releases before they hit the saturation point? A lively gathering of label representatives as well as dancer and caller enthusiasts touched upon this subject along with the usual variety of recording questions.

High on the list of questions brought to light was the value of flips, both in singing calls and round dances. The use of cued and non-cued round dance instruction bands on the flip side of rounds was a key topic.

How a caller can break into the recording field was also covered at some length. Worthwhile points were discussed.

Youngest square dancer snoozes while 18,000 cavort.



THE FLAVOR

of a

NATIONAL SQUARE DANCE CONVENTION

It takes many single impressions to make up the total picture of one of these gigantic conventions.

Because so many remarkable things were happening all of the time—we've tried to capture the feeling of some of the little things which—in the long run—helped so greatly to make these three days the success that they were.

WELCOME SQUARE DANCERS!



Local newspapers contributed much space and color to the Convention.



SQUARE DANCING IS FUN

I would like to learn to Square Dance.
Please let me know when Square Dance Classes will be scheduled in a neighborhood near me.

NAME _____

ADDRESS _____ ZONE _____

CITY _____ PHONE _____

This survey is being conducted by
The Michigan Square Dance Leaders Association

The more than 9,000 non-dancing spectators drawn to the Convention by television and newspaper publicity were each handed one of these cards to fill out and turn in before leaving Cobo Hall. A later follow-thru will undoubtedly lure many of these into new classes this coming fall.

Square dancers never had it so good! Escalators, elevators, stairs and ramps were handy for travel from one of the 3 levels in Cobo Hall to another. It was even possible to rent a powered go-cart if the feet gave out. Plenty of sitting room, a cafeteria and coffee shop, ice water fountains, clean rest rooms, ice cream and soft drink machines—all were easily accessible during the course of the entire convention. Although the temperature in Detroit during the convention reached 94° and the humidity was very high, the 5,200 tons of air conditioning equipment in Cobo Hall kept the dancing temperatures 10 to 15 degrees *cooler inside*. It was actually very comfortable.

Unusual services of this year's National included a personal message board where individuals could leave notes, filed alphabetically, for their friends. A Hitching Post for single dancers was maintained in a central location in one of the halls. A lost and found department brought in the usual number of odd and interesting articles (this year's topper: a girdle turned in Saturday evening). A first-aid room was maintained throughout the convention and proved to be an excellent spot to catch a half-hour cat nap. After parties, moonlight boat rides and excellent taxi and bus service added to the dancers' enjoyment. These details made something great out of something good.

ALICIA MARTIN
LANCASTER, OHIO

10th ANNUAL
NATIONAL SQUARE DANCE CONVENTION
COBO HALL, DETROIT, MICHIGAN
JUNE 29, 30, JULY 1, 1961

The official convention badges were cleverly designed and quite readable.

Dancers without partners had a helping hand and Eastern Air Lines impressed folks that it was time to SMILE.

SMILE!

COURTESY WINS FRIENDS...
FOR EASTERN AIR LINES...AND YOU

Need a partner?
I'M AVAILABLE



Detroit's theme, "The Host With the Most," could aptly imply that Detroit had the most hosts. Everywhere—at the entrance to Cobo Hall, in hotel lobbies, at each of the panel rooms, at the doors to each dance and workshop you'd find courteous and well-informed hosts and hostesses proudly displaying their official "Host" ribbons and ready to serve. The same hosting spirit was carried out at each of the caller-reporting desks where workers were on duty to keep the schedule running smoothly. Incidentally, we thought it most appropriate to start and end each dancing day with the national anthem—but we did miss seeing a flag on the stage. This would have topped it off.



The official program was not only a work of art but was indeed a practical guide for the convention-goer. Bound into each book were daily Handi-Pocket condensed programs which could be torn out and carried for easy reference.



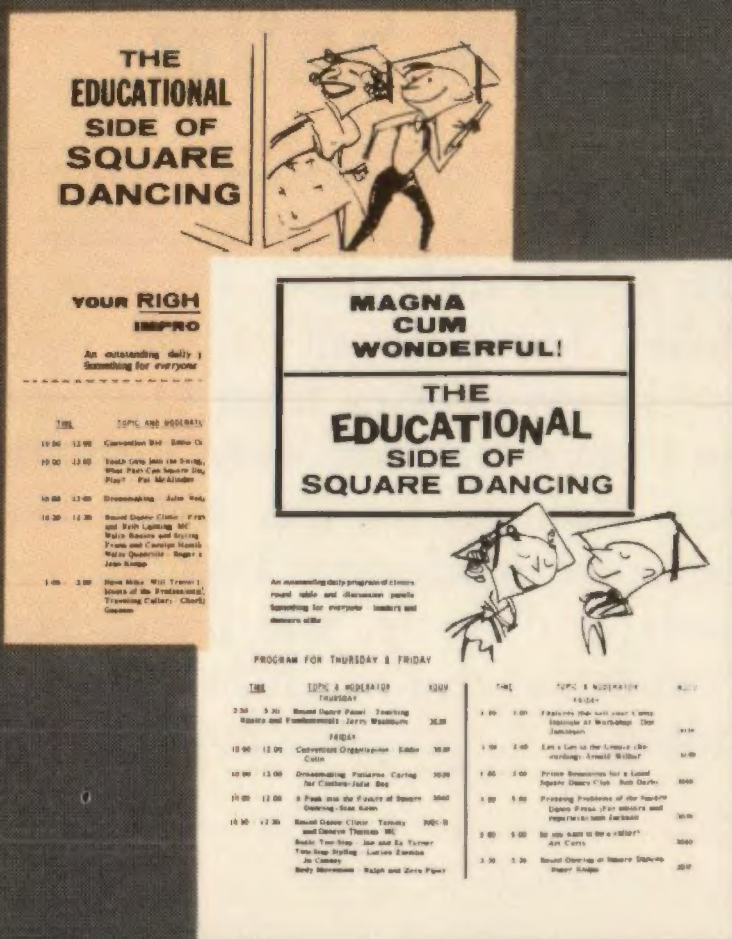
At each convention one particular item becomes the unofficial symbol of that event.

This year the "Panic Button" took the dancers by storm and was always good for a new laugh when it appeared. When the button was pressed, the "Hug Me" sign popped into view.

The *pre-registration* of square dancers attending Detroit surpassed the *final count* of any of the previous 9 conventions. The total pre-registered: 13,532. Final total registration at the end of the three days stood at 18,112 participants. These dancers came from 44 States and from 4 Canadian Provinces. The total from Canada reached 2,120. In addition, 5 other countries were represented in the totals. They were: Mexico, Saudi Arabia, Spain, Argentina and Great Britain.

The cement floor of the Arena was kept danceable with the application of Boric acid granules which leave no dust and are easily swept out. As cement floors go—this was great!

Criticisms were few but there were some as there always seem to be with events of this size. In most cases the committees anticipated rough spots and nipped the problems before they ever arose. The use of metronomes, for instance, cut down greatly on the usual cries of "too fast" and special requests went out to all callers to help set a pattern of comfortable dancing. Not all of the callers had an opportunity to call but even they admitted that the program committee was faced with a tremendous task and did their job admirably. There might have been other weak spots but they were few indeed, and it was felt that this was truly "a convention built on thoughtfulness."



Each morning as delegates arrived at Cobo Hall they were handed these attractive reminders of the day's panels.

In addition, dancers were given maps to direct them to all of the major hotels, lists of the after parties, floor plans of Cobo Hall and a great many other things.



Record attendance at contra sessions proved increased popularity of line dancing.

WORKSHOP TIME AT THE NATIONAL

By Carl Bloch — Convention Vice-Chairman

WORKSHOPS AT THE NATIONAL Square Dance Conventions can be of inestimable value. Here, if anywhere, is the common meeting-ground where a "comfortable standardization" of square dancing thruout the country can be essayed under competent leadership.

This includes dancing conduct, procedures, styling, dancer behavior, interpretation and performance of difficult patterns as demonstrated and taught at the convention. It does not include any suppression, however, of good and interesting area dancing styles.

Square Dance Workshops in Detroit were scheduled for the morning hours so that the participants would be in a relatively fresh and rested condition for the energy-demanding sessions. Then, with a comparatively relaxed afternoon, the dancers could approach the evening's

activities with vim and vigor.

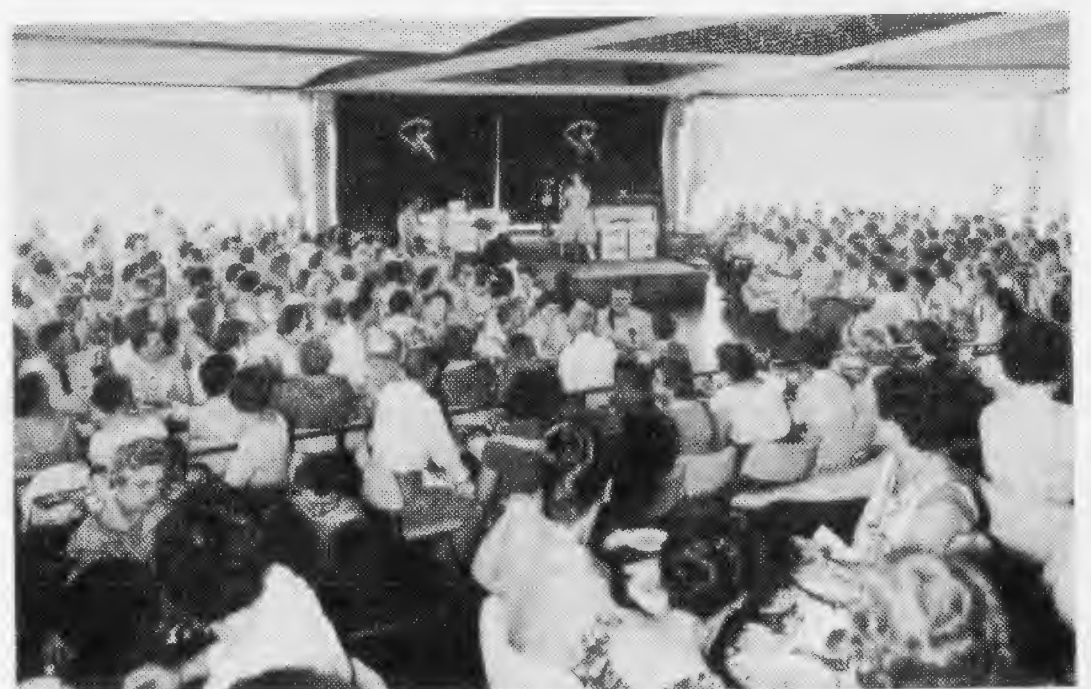
Four callers were used for each of the Workshops. Each had a 25-minute period at his disposal which was followed by a Round Dance to finish out the half-hour.

Contra sessions were held in the afternoons. The 15 leaders incorporated many of the latest square dance figures into their contras. This made the transition less difficult for square dancers. Round dancers liked the similarity between rounds and contras, in that both types of dances are executed with a designated number of beats. Attendance at the contra sessions indicates a rising popularity for the dance.

A room for teen-age square dancing each evening, with Michigan callers as leaders, proved a popular spot for the "small fry." Here workshopping was done when necessary. Folk Dancing and Old Time Dancing were also given appropriate spots on the program.

THE FASHION SHOW

ONE OF DETROIT'S most glamorous restaurants, the Roostertail, provided an elegant setting for the Convention's daily style show. Local square dancers modeled do-it-yourself outfits, ready-to-wear square dance dresses from various exhibitors at the Convention and even a smattering of "civilian" fashions for day and evening wear. A professional moderator kept the commentary personal and lively, and the excellent food of the Roostertail did much to put all the dancers attending in a receptive mood.



A beautiful setting provides backdrop for a three-times repeated fashion show.

SPOTLIGHT ON COMMERCIAL EXHIBITS

THIRTY ENTHUSIASTIC EXHIBITORS arrived at Cobo Hall a day early and unloaded records, petticoats, badges, shoes, books and display materials in a frenzy of anticipation.

Thirty tired but happy exhibitors closed and packed up as the last dancers went home late Saturday evening.

Asked their reactions we found sales had been high, booths well attended, even the distributor of a (non-square dancing) encyclopedia was well pleased with his results.

Two separate rooms to house the booths provided dancers ample room for viewing.



A PROGRAM FOR THE YOUNG ONES



DETROIT'S SLOGAN, "The Host With the Most," was aptly chosen when you consider the variety of programming that was offered. A most important phase to many adult dancers attending involved events provided for their children. Knowing their youngsters were being well cared for allowed them complete freedom to enjoy their own activities.

The youth program was two-fold at Detroit—daily conducted trips (9:15 AM—4:30 PM) away from Cobo Hall; The Little Red Barn within the building itself. In the latter television, table tennis, card games and comic books were provided with adult supervision from 10:00 AM to 5:00 PM and in the evenings from 6:00 to 10:00 PM.

As a result of the supervision and careful planning, it was rare to see a youngster around the halls even though a great many were in attendance.

T.V. CARRIES NATIONAL ACROSS COUNTRY

BROADENING THE INFLUENCE of this year's National were the two outstanding television broadcasts made directly from Cobo Hall.

The first, released over the NBC network *Today* show on Friday, June 30th, gave an eight-minute sample of the Convention both with dancing and interviews.

A Friday evening half-hour coverage, produced especially for Detroit viewers, enticed a great many of them to Cobo Hall on Saturday night to see the dancing first hand.

Both programs met with a highly complimentary reaction.



A MESSAGE FROM THE '61 CONVENTION CHAIRMEN



General Chairman, Harold and Lota Erickson, use go-cart to cover many acres of Convention.

THE 10TH ANNUAL National Square Dance Convention has passed into history. Reflecting on the three years of preparation for this three-day affair, many credits are due.

Four Vice-chairmen, twenty dedicated Committee Chairmen and their hundreds of workers must be praised for their collective thousands of voluntary hours of work, worry, and anxiety they have spent to have made this—we hope—the best convention to date.

All advice given us by past National Chairmen and their committee heads has been a tremendous help, for which we are truly grateful, although many problems had to be decided in our own way, as each Convention Committee will discover in the operation of a National Square Dance Convention.

The Detroit Convention Bureau, Detroit Recreation Department, Michigan Square Dance Leaders, and all Michigan square dance callers and round dance teachers, as well as

many, many others contributed much to the success of this convention, for which we are genuinely appreciative. The Cobo Hall management and employees, too, are thanked for their help and patience with our many demands for their assistance.

Then, too, we most certainly want to thank the many square dance publications for their great help in publicizing the convention. Space simply does not permit the listing of each person who has been helpful, but if you are not specifically mentioned, be assured you have contributed toward the promotion of square dancing.

Harold and Lota Erickson—General Chairman

AND THAT, DEAR FRIENDS, IS THAT!

PRODUCING A SQUARE DANCE of such great proportions takes an almost unbelievable amount of determination, unselfishness, imagination and dedication. Never have we seen volunteer workers more desirous of *giving* what would be their interpretation of square dance friendship and hospitality. Never have we seen so many dancers gathered at the same time and all bringing their fun with them. Never have we been so convinced that some sort of a plateau had been reached—that the National Square Dance Convention had experienced the *ultimate* and that perhaps now the efforts of *all* would best be turned to the local areas to develop a stronger and healthier square dance activity in the years to come. In the months ahead wherever square dancers meet there will be much talk regarding “The Big 10th.” You may expect to see more on the subject here in the pages of *Sets in Order*. This convention was truly an effort of friendship on the part of the Michigan dancers and leaders who worked so hard to put it across. It is therefore to all of these fine folks that we say “congratulations”—the task was indeed well done!

CREDITS: A great number of people contributed ideas and stories to help make this special supplement come into being. To all of them our most sincere thanks. In addition, we especially appreciate the work of the following:

Don and Fran Smith—Convention Vice Chairman
Stan and Bobbie Drews—Publicity
Stan Kenn—Copy Craft Incorporated—Photography



**Thank You,
Detroit.
We had a
wonderful
time!**

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AS I SEE IT

Continued
from page 5

you'll see some of my "editor's memos" which I'll use to explain many of the things we do around here each month.

One thing I'd like you to notice is that *Sets in Order* is a *square dancers' magazine*. Certainly there'll be articles featuring round dancing and different phases of the complete square dance picture and there'll be sections devoted to our younger square dancers and to callers but everything on these pages is aimed primarily at YOU, the average square dancer.

All of the many features that find their way into the various issues during the course of a year could not show up in this one issue. There just isn't that much room. However, you will get a pretty fair sampling and in the months to come you'll discover other features. Some of these will be Vox Saltator (The Voice of the Dancer) — where you, the dancer, have your opportunity to get up on the soap box and sound off; The Hot Potato — where occasional controversial subjects are aired, and a whole fist-full of equally interesting dance items.

Words of Praise Department

AS YOU MAY HAVE GUESSED by now, editing a square dance publication is a most appealing pastime. In some respects *Sets in Order*, which we started in November 1948, has become a scrapbook or family album of square dancing.

Just as you enjoy the folks you've met in the various clubs and classes you've attended, we find ourselves in an extremely enviable position in this spot where we can meet so many of what we feel are the world's finest people. Talking to these people, dancing with them, calling for them, living with them at our Asilomar vacations and writing about them has been a distinct pleasure.

A few years back the *Sets in Order* Foundation started honoring certain individuals who had contributed so much to the growth of this activity by making them recipients of the Silver Spur Award. After bestowing a half dozen of these trophies we suddenly realized that we were up against an almost impossible task. In every area, in every city, where square dancing has established a foothold there are deserving individuals, sometimes several of them, to

7TH

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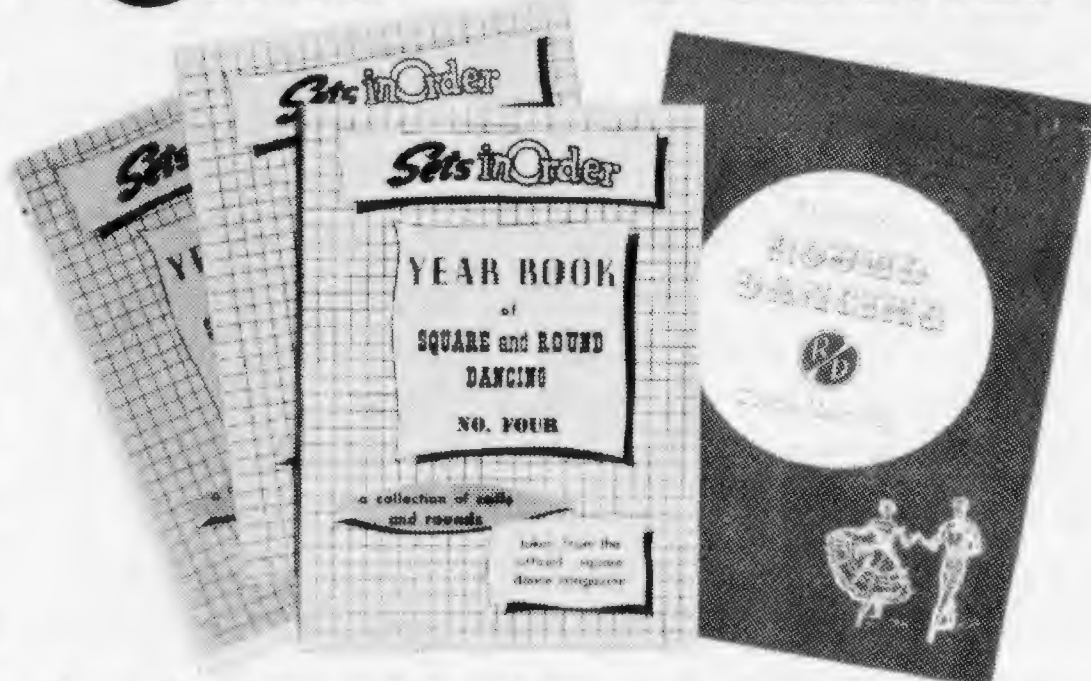
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whom the entire area is deeply indebted. To honor one — we would certainly have to honor all. And so — at least for the time being — we retired the Silver Spur.

Last January we decided to pay special tribute to living leaders in the field of square dancing who have been pioneers in this activity. We started with Mrs. Lloyd (Dorothy) Shaw, then honored Fenton "Jonesy" Jones, Herb Greggerson, Ralph Page, Jimmy Clossin and in June, Harold and Lota Erickson, Chairmen of the 1961 National Square Dance Convention. In July we put the spotlight on Red Henderson and as has been our custom we featured him on our cover.

This month we dig into the diary and come up with one of the most colorful of all contemporary square dance personalities, Raymond Smith. I first met Ray back in Pappy Shaw's Colorado Springs institute in the summer of 1947. Six foot six and all Texan, Ray seemed to us to be all that a square dance caller should be. I guess we were all mighty impressed with Raymond for when it came to the end of the week and the entire class (made up of callers

and teachers) had to select one of its members to represent it at the big open dance in the park — Raymond was our choice.

Big Ray did his first dancing in 1939, and started his calling for P.E. classes in the Boude Storey Junior High School in Dallas where he has been a teacher of Texas History for 26 years. One of the first callers to hit the traveling circuit Ray tells, with a bit of understandable embarrassment, of the time he had his whole family with him on tour. "We were in the midwest and I had stopped for gas," Ray explains. "Mildred (Ray's taw) and Sherry were asleep in the back seat and Diane was riding up front with me. We stopped for gas and while I made a visit to the men's room Mildred and Sherry woke up and made a trip to the ladies' room — but I didn't know they had gone. When I returned I paid for the gas, got back in the car and started on my way. After about two blocks Diane looked rather questioningly at me and asked, 'Daddy, aren't you going to wait for Mother and Sherry?' You can bet they haven't let me live it down."

Ray has served on the faculty of many camps

and has run several of his own. When the reputedly sedate English Country Dance Society wanted an instructor to bring in the true flavor of the Western Cowboy style of square dancing their very discriminating choice was the Smith man.

Raymond says the biggest turning point in his square dancing life was when he attended the Shaw Institutes. "We have many fine callers now," says Ray, "but I am thinking how much better they could have been if they had had the opportunity to listen to those morning lectures of Pappy's. He just put things into your heart that others don't seem to have today." Ray always has a beginners' class going for the Dallas Parks Department. The smallest class was 15 squares, the largest 60 squares.

Ray's two comments about today's dancers, "I still believe that a smooth dancer will stay in the activity the longest," and, "I think that you should be able to see a good dancer — not hear him."

It's a pleasure, Raymond Smith, to single you out and dedicate this issue of *Sets in Order* and its special cover to you.

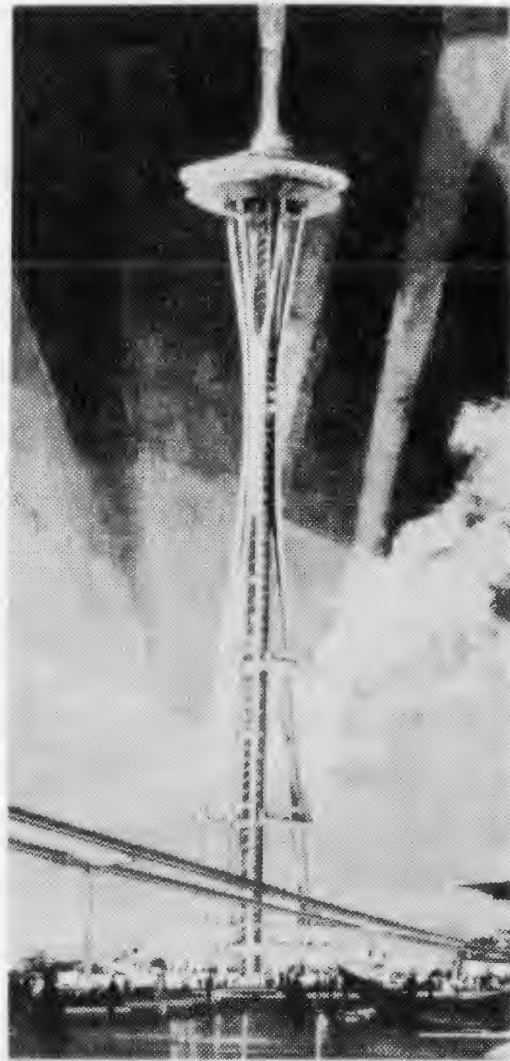
In the Public Eye

LIKE MANY OF YOU, we've had our moments of deep concern over the treatment given square dancing in some of the televised beer commercials, news stories and major motion pictures.

We know from copies of letters directed to advertising firms and heads of studios that you, as individual dancers and associations, have done your best to inform these people that a poor portrayal of an activity which involves so many (we use the figure three million) is only damaging their product.

It seems to us that your efforts must have been rewarded, at least in part. While there are still some rather wild demonstrations on TV that pass themselves off as square dancing, the air seems to be rather quiet of late. Let's hope it stays that way.

A number of years ago we worried about the complete disregard given to square dancing in the films. It seemed that when a dance would be shown the caller would be calling one thing and the dancers would be doing something altogether different.



1962 WORLD'S FAIR

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Plan to take in a square dance week or week-end while seeing the Fair next year (April thru September). Dance with national favorites like: LEE HELSEL, BRUCE JOHNSON, FRANK LANE, JOHNNY LeCLAIR, ARNIE KRONENBERGER, MAX FORSYTH, and MANY MORE!

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- AC 1007 Beginner's Square Dance Album #2 (with Jim Enloe)

FIRSTEST WITH THE MOSTEST OF THE BESTEST!

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"My golly," we thought, "this is such a simple thing. Why don't they get someone in there who can at least have the dancers doing what the caller is calling?" Then we found out.

I got a call from Warner Brothers to arrange the square dance sequences for the motion picture "Giant." After working out the action carefully and with the greatest cooperation from the production department I trained one square and pre-recorded all of the calls. The situation called for a simple figure — the setting was Texas just after World War II — so I lined up a variation of Texas Star.

Next I taught the dance to about ten squares of non-dancers who practiced until they looked as though they'd been dancing since the year one. Then came the time to "shoot."

If you've watched pictures being made you'll remember that they never go straight through a scene. They may start on it — go a little way — stop — rearrange the cameras — start again — stop — move — start — stop, etc., until after three days they still haven't finished a dance that actually takes only two minutes.

When it was done everyone felt great about it. The editors assured me that they had it in

perfect order and that it would be a great scene. Maybe you saw the picture. The dance bit started out fine, but after an allemande left the call asked for a right and left grand. Everybody started swinging. Next came the call "promenade." The ladies were going to the center and back to the bar. By that time we gave up. After all the movie did cost about three million dollars. I suppose you might figure that they had the right to get it wrong.



Elizabeth Taylor, Rock Hudson and "friend" on the square dance set of "Giant"

My earlier experience wasn't any more encouraging. It was just *fouled up* in a different way. MGM was doing a picture with Judy Garland and Gene Kelly called "Summer Stock"

and the script called for a square dance. Several of us were brought in and interviewed. Feeling quite confident (I was dressed in my most confident western outfit with my most confident western boots, etc.), I answered the director's questions and explained what I would do with the scene, bringing in some of the popular patter-call combinations of the day which seemed to please everyone.

I got the job. Then some third assistant director explained that the setting for the picture was in New England—the dancers were to look and dance like New Englanders and they were to do—not Little Red Hen or even Ends Turn In—but the Portland Fancy. Wow—Portland Fancy yet—I'd never heard of it—but I was supposed to be the *expert* and after considerable research a Portland Fancy we did. I don't know whether it was good or bad but I've cowered a bit ever since whenever I'd get a letter postmarked from Maine.

The last of these rather harrowing experiences was at Paramount Studios (I am getting to be a name dropper) a few years ago for one of the last Martin and Lewis epics. We worked for three weeks writing, recording, re-

hearsing and shooting about the wildest square dancing you can possibly imagine. Both Jerry Lewis and Dean Martin called and both got in



A new way
to learn
to call

That's me, lower left,
with Jerry Lewis and cast of "Partners"

on the dancing. The situation got so unbelievable that the camera crews had to take "breaks" in the shooting — they were laughing so hard. It was great — it would have set square dancing back about fifty years — but it was great, believe me.

When they previewed the film it turned out to be five minutes too long. What did they do? You're right. The scene reportedly cost them \$200,000 but they cut our square dance.

I'll see you next month.

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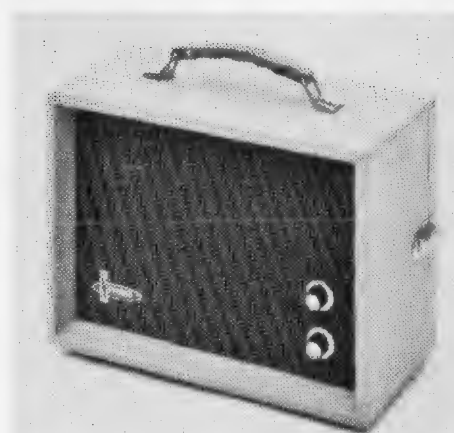
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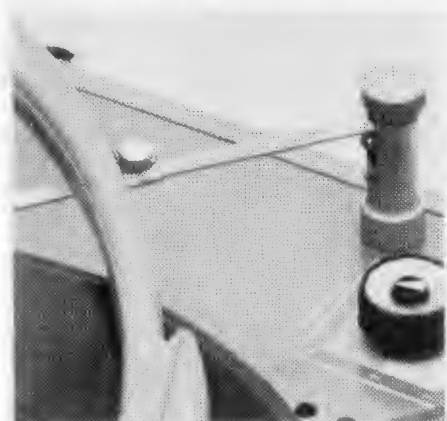
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square dance advertisements. That means that the remaining 62½% of the magazine is devoted entirely to your favorite activity. Just think of it, 60 pages of pictures and articles on American square and round dancing. What makes all this possible? Well, a large part is due to the 37½% that represents the advertisers each month.

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The CALLER OF THE MONTH



Photo by LaMont Studio

Jack Moffet — Arlington, Va.

IF A SPECIAL and brilliant glow centers on the square dance world within and circling our National Capital, it is due in large measure to the dedication of such callers as Jack Moffet. Jack has been dancing, teaching and calling for about ten years and is respected for his broad viewpoint and excellent sense of judgment, as well as for his technical ability. If he chooses, he can be around a long time.

Currently, Jack has three clubs for which he calls — one in Maryland and two in Virginia. He also conducts a beginner class and is noted



EDITOR'S MEMO

Dancers, we're all proud of our club callers and we can well appreciate the warm feeling other dancers must have for their own caller. Here, in this regular feature, each month you'll meet a new personality who is doing an outstanding job in his own area. Perhaps, if he's not already been featured, your own caller will appear in this spot one day before too long.

for his ability to handle the large crowds which come to his popular weekly open summer dance series. That these dances have endured for seven years in the hotbox of Washington's summers attests to Jack's competence.

He spent one year on the staff of Square Dance Pow Wow in Ontario, Canada and will



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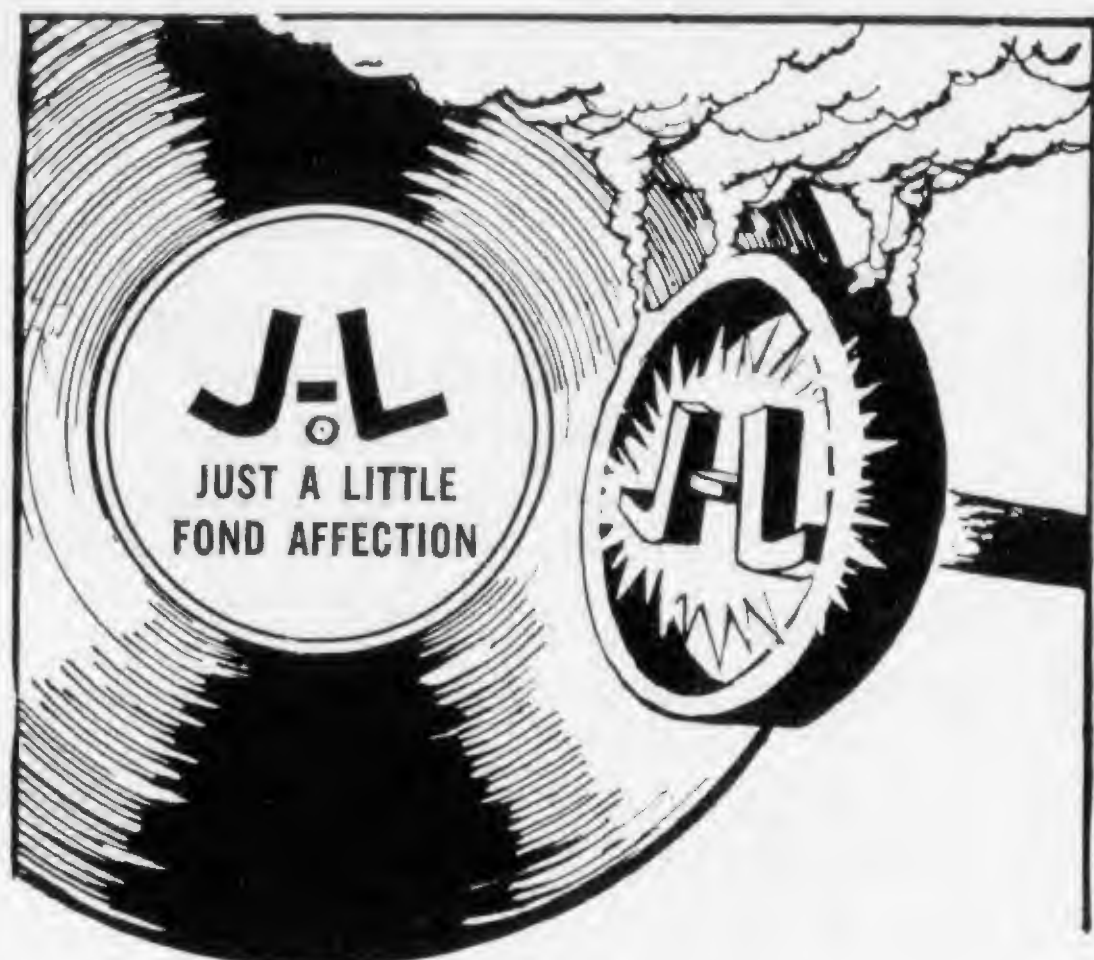
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do a third annual dance week-end in Luray, Va., in the fall. This is run jointly by Jack and his wife, Bettie, and the Decko Decks. Jack has run the gamut of festivals, conventions, etc., in his area as programmed caller.

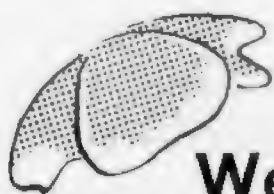
A member for many years of the National Capital Area Square Dance Leaders' Assn., shortened mercifully to NCASDLA, Jack was on the executive committee of that body for two years and president for one year. He is also a member of the Square Dance Council of Northern Virginia and the Square Dance

Association of Montgomery County.

Jack's non-square dancing time is taken up being a partner in a firm of radio consulting engineers, president of a small printing firm, as a Lt. Colonel in the Air Force Reserve, to say nothing of helping his most helpful Bettie to raise two boys and a girl—ages 7, 12 and 16.

NEW PUBLICATION

New to the activity is The Square Circular, published by the Middle Georgia Federation of Square Dancers. Florence Weems is Editor of this eight-page sheet.



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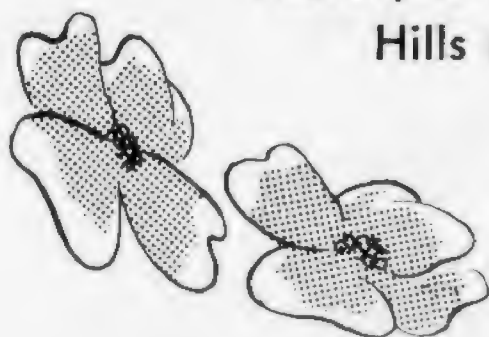
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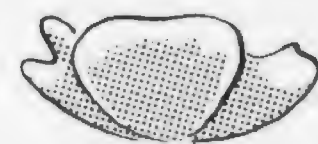
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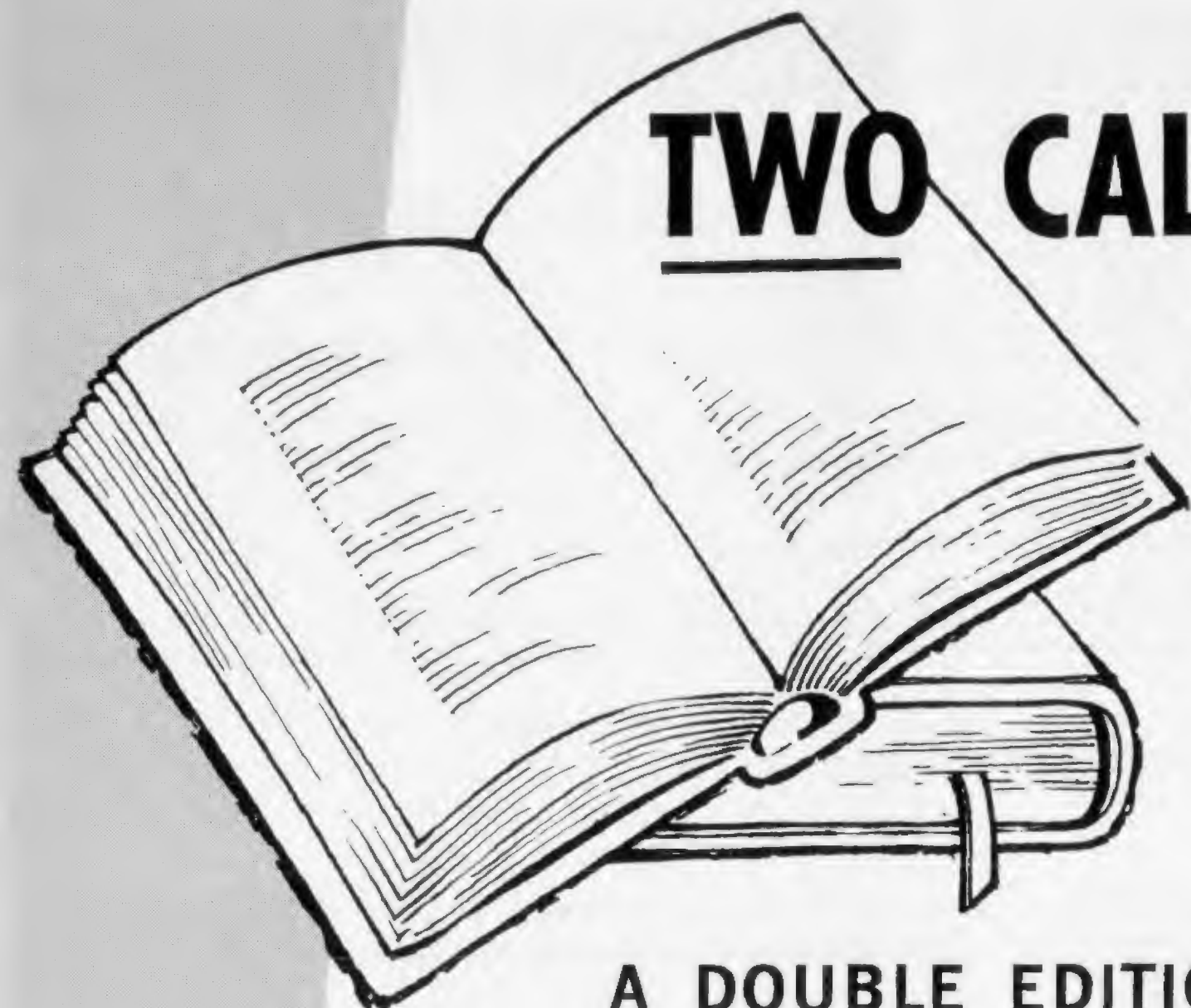


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(Date Book, continued from page 9)

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Old Faithful Lodge, Yellowstone Park, Wyo.

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Rainbow Lake Lodge, Brevard, N.C.

Sept. 3-4th Ann. Night Owl Dance
St. Joseph's Hall, Columbia, Mo.

Sept. 4-9—Square Dance Vacation
Lake Shore Resort, Huntington Lake, Calif.

Sept. 8-9—8th Annual Oil City Hoedown
Casper, Wyo.

Sept. 8-10—Indiana Beach Holiday
Shafer Lake, Ind.

Sept. 9—W.N.Y. 2nd Ann. Callers' Workshop
Prudhomme's, Vinelands, Ont., Canada

Sept. 17—2nd Ann. Fall Festival
Allen Co. Fgds., Lima, Ohio

Sept. 21—3rd Annual Square Dance
Fairgrounds, Berea, Ohio

(Continued on page 70)



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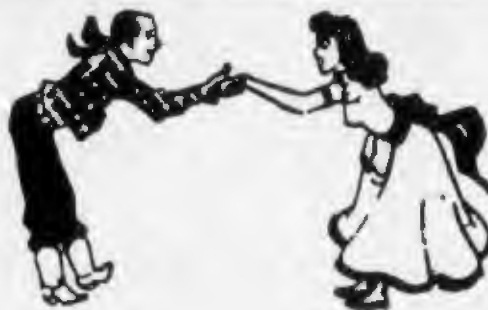
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(Continued from page 68)

Sept. 23—Tri-State Assn. Jubilee

Armory & Mem. Hall, Joplin, Mo.

Sept. 29—4th Ann. Fullerton Festival

Sunny Hills Barn, Fullerton, Calif.

Sept. 29-30—7th Atlantic Square Dance Conv.

Chalfonte, Haddon Hall, Steel Pier,
Atlantic City, N.J.

Sept. 29-30—2nd West Texas Festival

Munic. Coliseum, Lubbock, Texas

Sept. 30—Ann. Square Round-Up Festival

Manger Hotel, Cleveland, Ohio

PAPPY'S SUMMER CLASS ALUMNI

Dorothy Shaw and the August Fellowship extend a very warm and personal invitation to all members of the past Lloyd Shaw summer sessions held in Colorado Springs to a reunion dance. Anyone who has been in any of the summer classes and who will be in the area Wednesday evening, August 23rd, is urged to attend. If you think you can make it, write Mrs. Shaw at 1527 Winfield Avenue, Colorado Springs, Colorado, or phone her when you get in town at MElose 2-7213.

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Gene and Edna Arnfield — Skokie, Ill.

IT WAS IN LIEU of the usual heart-shaped box of chocolates at Valentine time that Gene Arnfield enrolled himself and his wife, Edna, in a round dance class, back in 1956. This was a follow-up of the Arnfields' first brush with square dancing at a summer resort and later indoctrination when they moved to the Chicago suburbs. At this latter class their interest was piqued by the rounds and this led to the "non-fattening" type Valentine.

The following spring a group of new square dancers asked Gene and Edna to teach them



EDITOR'S MEMO

Dancers, in many areas round dancing is and always has been a vital part of the American square dance picture. Here in this feature each month we pay a special tribute to the men and women who put a little extra emphasis on their round dancing schedule. Teachers from all parts of this and other countries are featured.

rounds. After considerable pressure they did try and found themselves with a weekly class in basics and rounds — and a new way of life.

Because of this increased activity, the two realized they needed further training and spent each summer's vacation attending institutes. Their gratitude to the Frank Hamiltons and

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others like them who extended a helping hand to such neophyte instructors is truly unbounded.

At the present time, besides two beginner groups and one intermediate class, the Arnfields conduct weekly pre-dance workshops for the North Shore Allemanders in Evanston. In the fall of 1959, dancers who had been with them for two years saw a need for a round dance club and the Carousels were born. Gene and Edna have been its directors since then.

Choreography seemed the next step for Gene and Edna and so they wrote Foolish Fancy and

Navajo Trail. The Arnfields have appeared on workshops at the last three National Conventions and on the staff of the Houston, Texas, Festival in 1960. They are active in the Chicagoland Round Dance Teachers' Society.

They are active square dancers, too, and feel strongly on keeping squares and rounds together. Their experience has been that the success of round dancing at the square dance club requires close co-operation with the club caller and careful programming to bring about maximum dancer participation.

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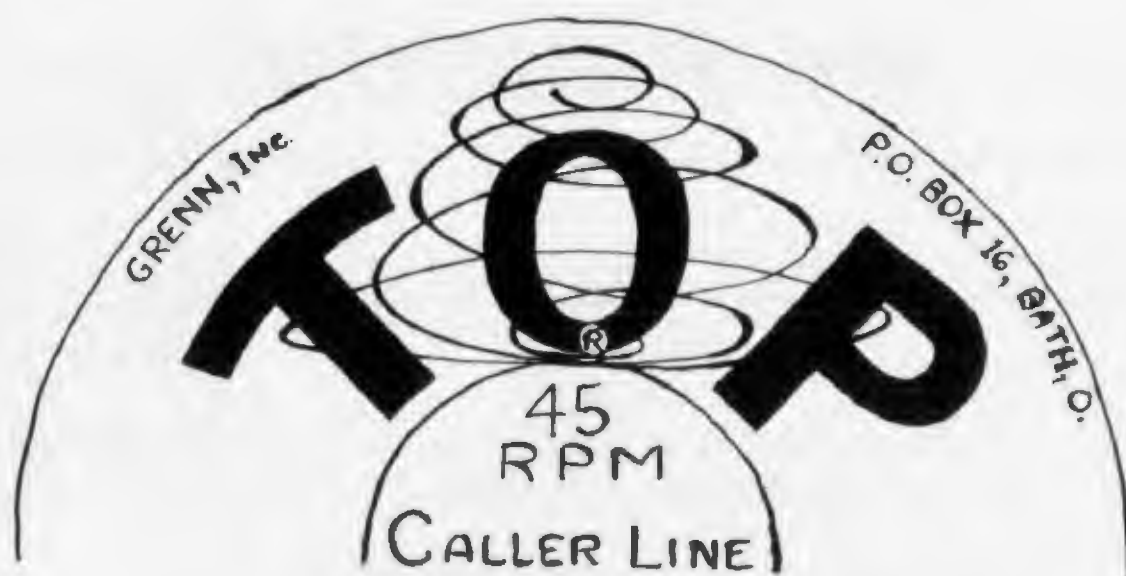
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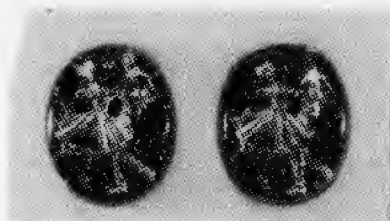
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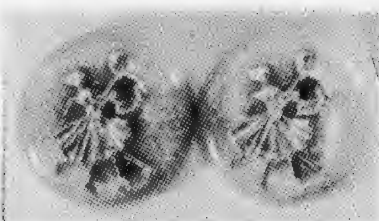
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(Letters, continued from page 7)

when he zeroed in on the group coming up the middle aisle with a banner which he had thought was for the graduates. It said, "This is Your Night," with a large picture of Al and Dottie, his wife. We had a record 22 squares that night, honoring them. We crowned them with beautiful crowns and robes of velvet... There were quite a few tears shed that night as we love our caller and his wife...

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Lee Weiler
Cd. Sahagun, Hgo., Mexico

Dear Editor:

...I have contended since my earliest ex-
(Continued on page 76)

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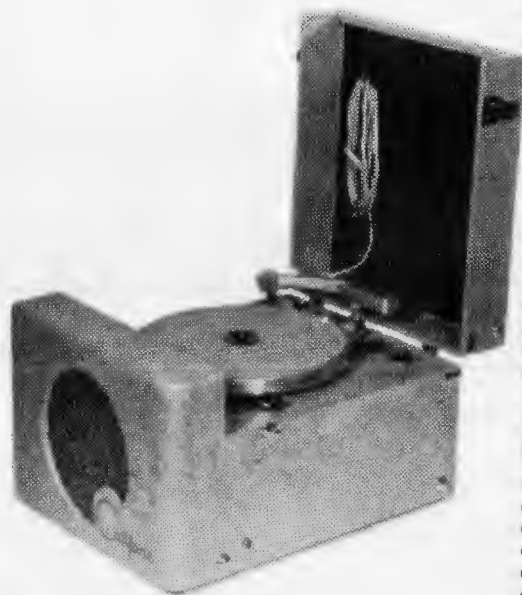
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(More letters)

posure to contras that no contra line should contain more than six couples and that the dance should stop as soon as each couple has progressed through the line... It is true that in New Hampshire, which is claimed by many to be the home of contras, the dancers line up for the whole length of the hall and seem willing to dance the same pattern for half an hour. But there are even people in the Granite State who hate contras, being less than 100% enthusiastic about interminable dances.

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Clarence Metcalf
Sharon, Mass.

(Continued on page 78)

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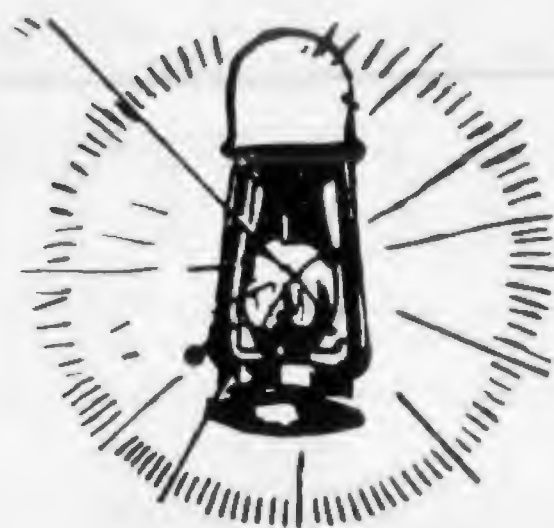
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(More letters)

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Dear Editor:

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to understand the secret that lies underneath it all. We are crowding the late "sixties" now and really can't remember when we started square dancing. From the days when our parents took us with them to the country dances back in Wisconsin and parked us on the benches when we got sleepy, to the present day when we dance sometimes four or five times a week, we still love it and have fun . . .

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(Continued on page 80)

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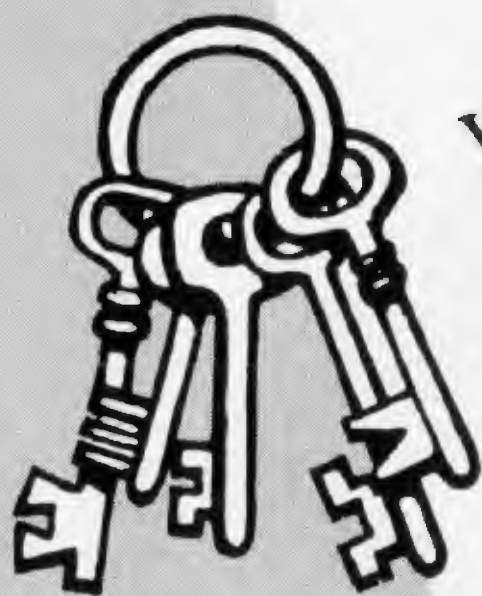
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For information write: 113 Walton, College Station, Texas

(More letters)

we can find. One of our greatest pleasures is dropping in on these good folks at the dances and getting acquainted with them. Square dancers are really the salt of the earth...

Belle English
Wallace, Idaho

Dear Editor:

In my home town of Correctionville, Iowa (pop. of 900) there have been two sets of lessons which were given by caller Ralph Creek to about 60 youngsters who range from fresh-

men in high school to some who have graduated from high school. These "kids" have now formed a club which holds regular dances twice a month.

In order to secure funds to help meet operating expenses, the club held an open dance at its last meeting. Eleven squares of teenagers and adults turned out for a successful evening of dancing and entertainment.

There is a group of teenagers from a neighboring town who are now taking lessons. They
(Continued on page 84)

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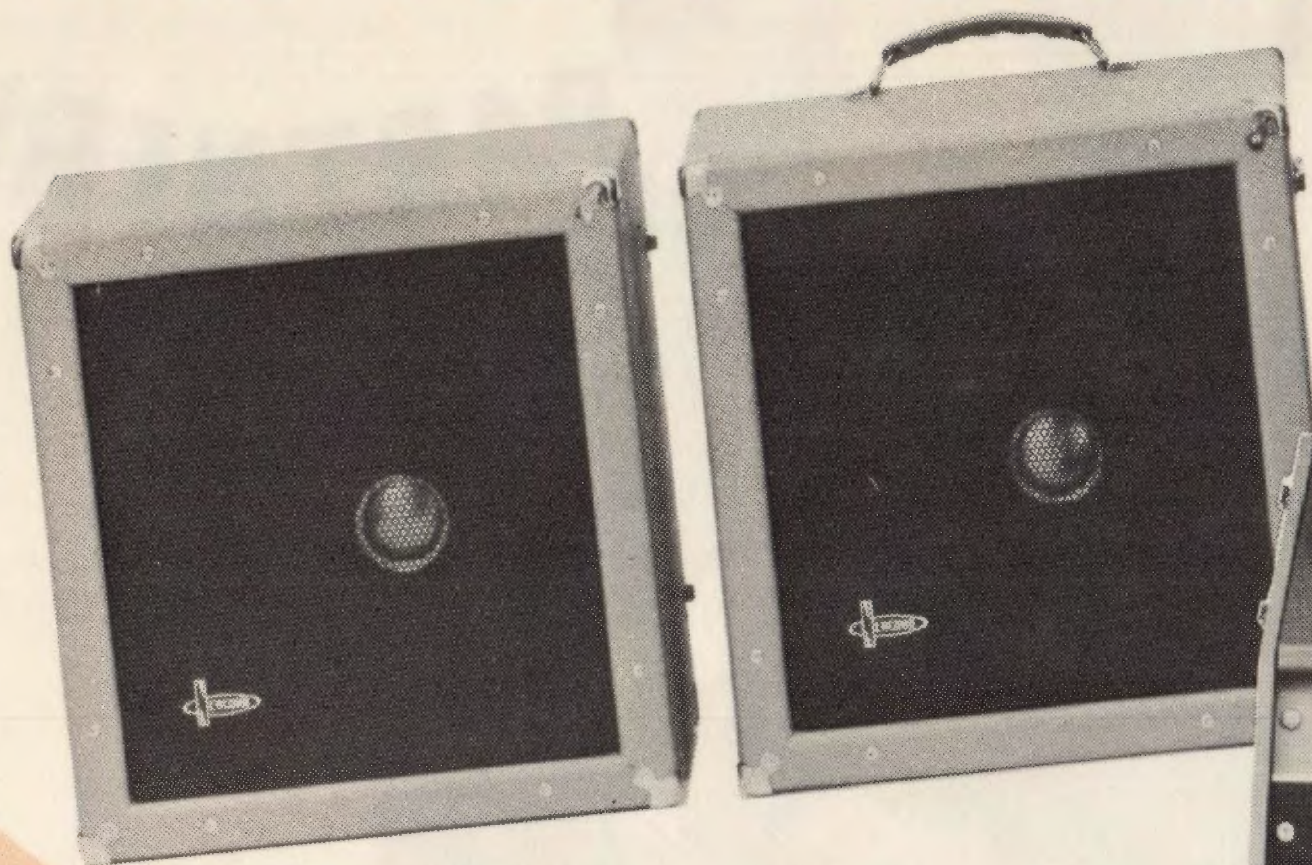
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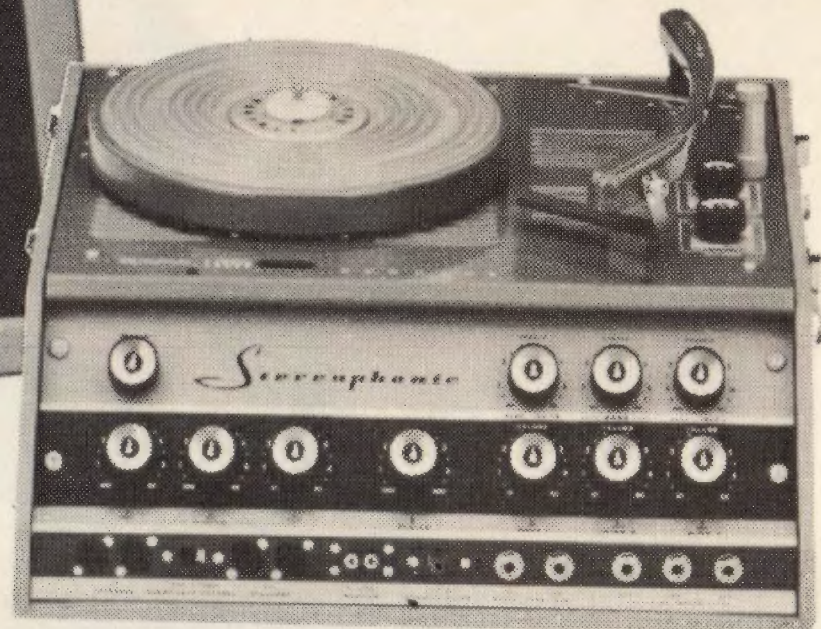


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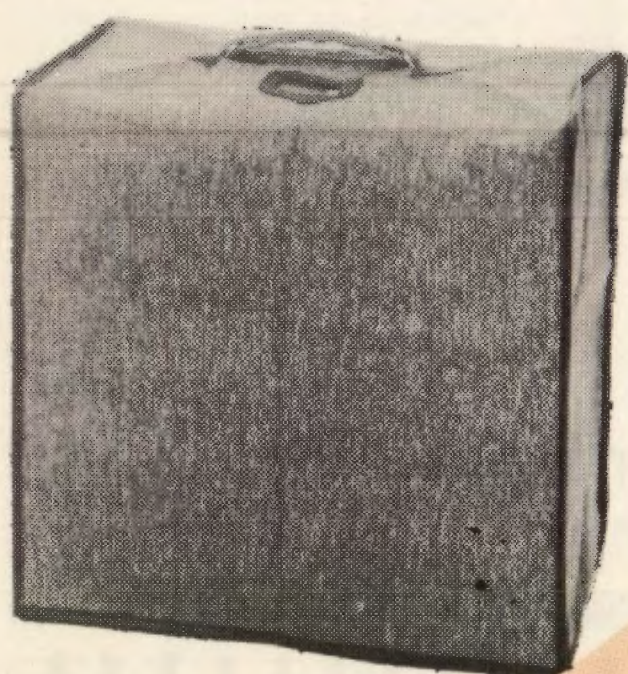
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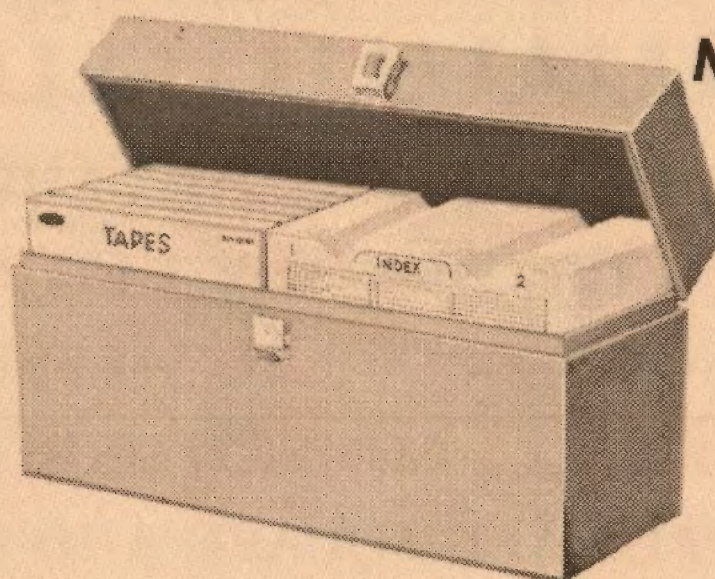


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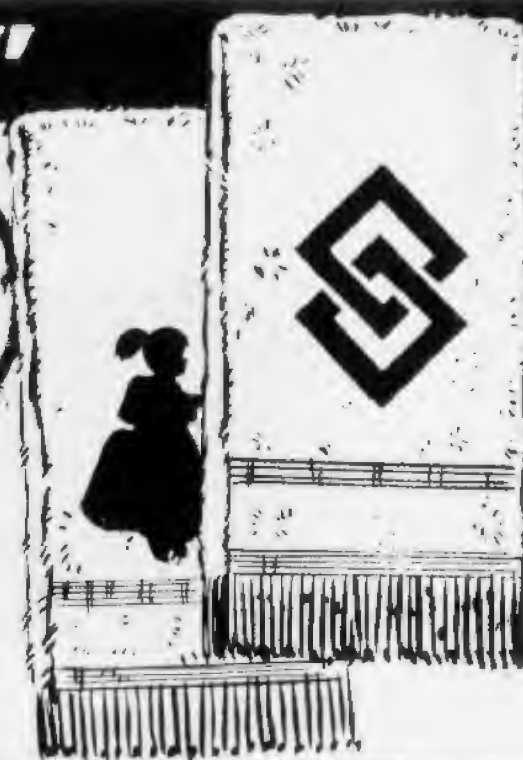
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(More letters)

started just as we did, forming a group who decided they wanted to learn to square dance and then finding an instructor to teach them.

All of us in this age group are firmly convinced that square dancing is not just an "old" people's hobby.

Larry Edwards, Ames, Iowa

Dear Editor:

Statistically, 12 couples started our beginners' course this year. One couple was lost because of the wife's illness; one couple went to

New York for a special course in orthodontics; one couple was lost because of a child's illness. The remainder are still with us and we just had our graduation.

Hal R. Tray, Baltimore, Md.

JUST TIE THIS

As a gesture at a club anniversary Jeri Crosby of Three Rivers, Calif., made patchwork ties for the men; little patchwork bags for the gals, from scraps from her square dance dresses, for the charter couples.

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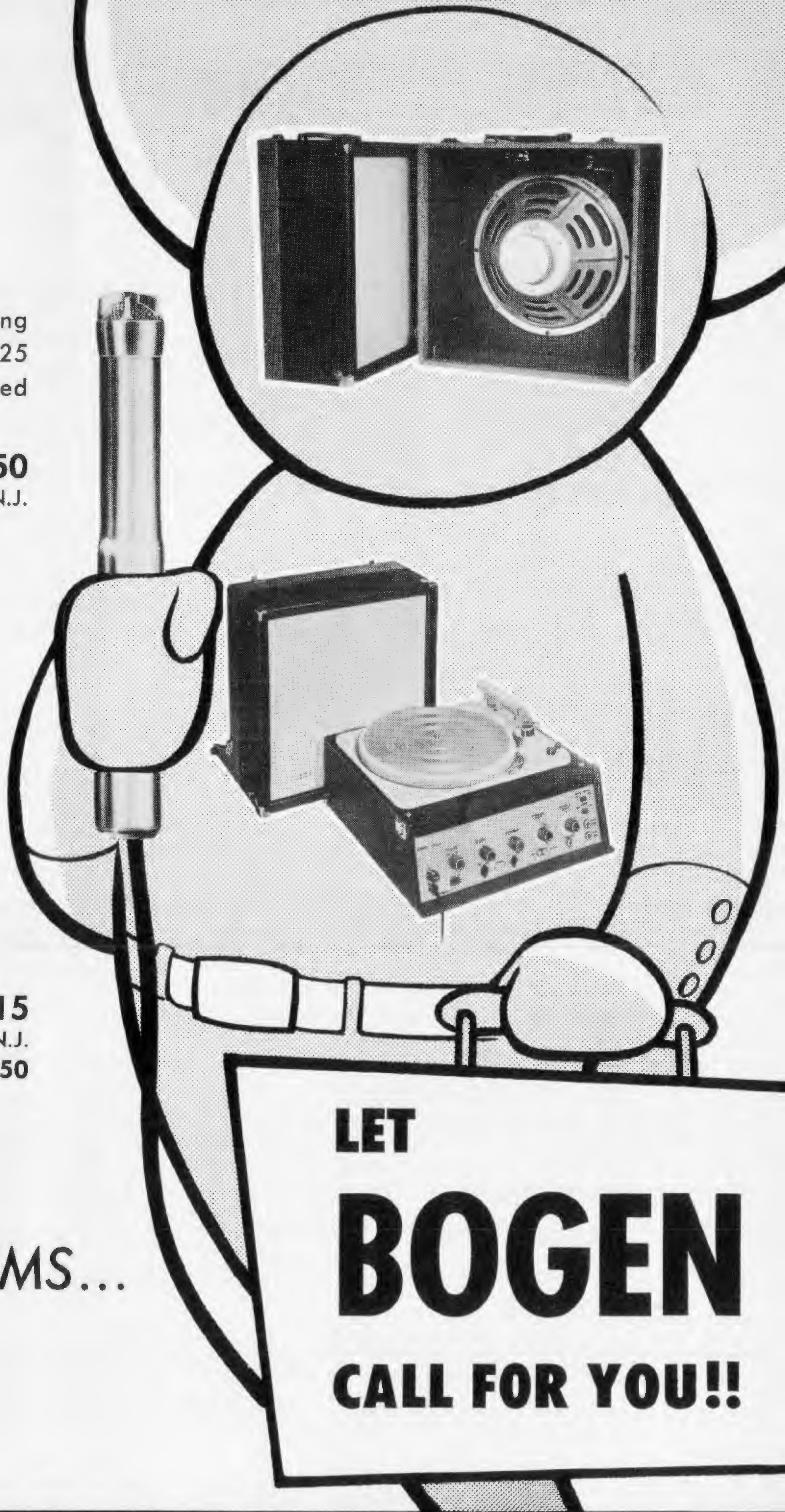
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HOEDOWNS

BLACK MOUNTAIN RAG — Belmar 5016

Key: A Tempo: 128
BOIL THE CABBAGE DOWN (flip side to above)
Key: A Tempo: 128

Music: Violins, Piano, Banjo, Bass

Comment: Traditional hoedowns well played in the traditional manner.

MARKED CARDS — MacGregor 8845

Key: B flat Tempo: 127
Music: Guitar, Accordion, Bass, Piano, Drums, Banjo

Comment: A jazzy hoedown with a good steady beat and a full band. For those who like variety in hoedowns this will suit their taste.

Flip Side: A patter call by Jerry Helt. The calling is clear with a minimum of extra pattern. A "shuffle the deck" and a "Dixie chain" are the most difficult parts.

SINGING CALLS

WHEN PA WAS COURTIN' MA — MacGregor 8835

Key: B flat Tempo: 128
Caller: Bob Van Antwerp Range: High HC
Music: 2/4 jazz Low LB

Lead: Accordion, Saxophone, Piano

Rhythm: Bass, Piano, Drums

Comment: Tune is bouncy and call is wordy. The dance routine is close timed and moves. Bob is clear as always.

SHANTY TOWN — MacGregor 8825

Key: E flat Tempo: 125
Caller: Fenton Jones Range: High HD
Music: Smooth jazz Low LC

Lead: Saxophone, Piano, Accordion

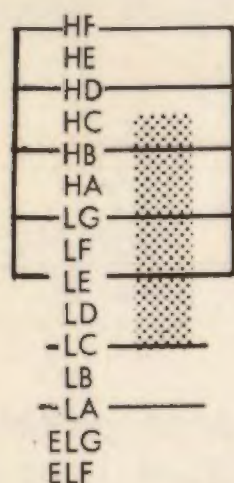
Rhythm: Bass, Drums, Piano

Comment: Music lead is definite with interesting



EDITOR'S MEMO

Dancers, at one time — and it wasn't too long ago — the square dancing we did was strictly limited to the few tunes the local musicians knew and a handful of calls that the local callers could collect. Today, more than thirty specialized recording companies turn out a steady stream of dance material. To the bewildered square dancer "just what to select" has become quite a problem. It is with this in mind that Sets in Order presents as a regular monthly feature, "On the Record," a special record report on the new releases presented during the previous month.



HOW TO USE THE RECORD REPORTS

Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue.

background fills on the piano. Tempo is not fast but figure is close timed and fast moving. Jonesy's calling is clear and danceable.

FOOTPRINTS IN THE SNOW — Blue Star 1582

Key: C **Tempo:** 125
Caller: Vaughn Parrish **Range:** High HE
Music: Western 2/4 Low LC

Lead: Steel Guitar, Violin, Banjo, Piano

Rhythm: Drums, Bass, Piano

Comment: The music has nice swing. The tune is an unfamiliar one with a range of two notes over an octave with one note quite high. Most callers would have to avoid that one note. The figure uses standard material. Vaughn's voice has a traditional "western" sound.

SOMEBODY'S PUSHING — Kalox 1010

Key: B flat **Tempo:** 126
Caller: C. O. Guest **Range:** High HD
Music: 2/4 western jazz Low LD

Lead: Violin, Clarinet, Banjo

Rhythm: Bass, Piano, Drums

Comment: Music has a lot of swing. Tune is pitched toward higher voice ranges. Dance pattern is standard and well timed. Patter creates interest. Guest's calling is good but balance on record is light.

JOHNSTON RAG — Grenn 12037

Key: G **Tempo:** 128
Caller: Earl Johnston **Range:** High HC
Music: 2/4 subtle jazz Low HD

Lead: Clarinet, Piano, Guitar

Rhythm: Piano, Guitar, Drums, Bass

Comment: Tune is repetitive. The dance pattern

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Additional Dealers on Page 90

uses standard material and moves well. Johnston's calling is quite clear.

BIG DADDY — Grenn 12035

Key: E flat

Caller: Johnny Davis

Music: Smooth 2/4 jazz

Lead: Saxophone, Banjo, Piano

Rhythm: Drums, Bass, Piano

Comment: Music has good swing. Dance pattern is fast moving and interesting. Figure uses a wheel and deal. Johnny's calling is clear, pleasant and danceable.



Tempo: 127

Range: High HC
Low LE

SALLY — Windsor 4805

Key: G

Caller: Max Forsyth

Music: Western jazz 2/4

Lead: Violin, Accordion, Guitar

Rhythm: Bass, Drums, Piano

Comment: The music has a more western flavor than previous releases on this label. The dance pattern twice uses a star thru followed by a California twirl. Timing, meter and patter on dance are good. The calling of Max shows enthusiasm.

Tempo: 130

Range: High HB
Low LC

TOKEN OF YOUR LOVE — Lightning S 702

Key: B flat

Caller: Buzz Brown

Music: Western 2/4

Lead: Violin, Guitar

Rhythm: Bass, Guitar

Comment: Rhythm is steady but lead is light and not always clear. Dance pattern keeps moving well and call has good meter. Buzz Brown's calling is clear and pleasant.

Tempo: 130

Range: High HB
Low LB

HEY, GOOD LOOKIN' — Dash 2528

Key: G

Caller: Dale Durbin

Music: 2/4 western

Lead: Violin, Piano, Banjo

Rhythm: Banjo, Drums, Bass, Piano

Comment: Tune has a simple but repetitive melody. Music has a steady beat. Dance pattern is close timed and moves along well. Figure uses an eight chain thru. Call is wordy. Dale's calling is danceable.

Tempo: 130

Range: High HA
Low LD



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WAY DOWN SOUTH — Dash 2529 ★**Key:** F**Tempo:** 132**Caller:** Del Price**Range:** High HC**Music:** Western jazz 2/4

Low LA

Lead: Violin, Banjo, Clarinet**Rhythm:** Bass, Piano, Drums, Banjo**Comment:** Tune is "Is It True What They Say About Dixie" and is played in a good lively manner. Dance pattern is standard and close timed. Del's calling is clear and danceable.**IF I COULD BE WITH YOU — Western Jubilee 569****Key:** B flat**Tempo:** 126**Caller:** Don Hills**Range:** High HC**Music:** Small combo

Low LB

western 2/4

Lead: Accordion**Rhythm:** Bass, Banjo, Guitar**Comment:** Tune is "If I Could Be With You One Hour Tonight." The figure is 16 lines long so the break is used only once. Dance moves along smoothly and is standard. Tune has more range than most of those previously on this label. Don calls with a "crooning" style.**RUB-A-DUB SQUARE — Lightning S LS801****Key:** A**Tempo:** 125**Caller:** Al Brownlee**Range:** High HA**Music:** Western 2/4

Low LB

Lead: Guitar, Violin**Rhythm:** Guitar, Bass**Comment:** Tune is repetitive but in an easy voice range. Call is wordy but moves well. Figure uses mostly square thrus. Break uses a combination daisy chain to a catch all eight that is interesting. Al's calling is clear.**M.T.A. — Lightning S LS 507 ★****Key:** G**Tempo:** 133**Caller:** Marvin Shilling**Range:** High HB**Music:** Western

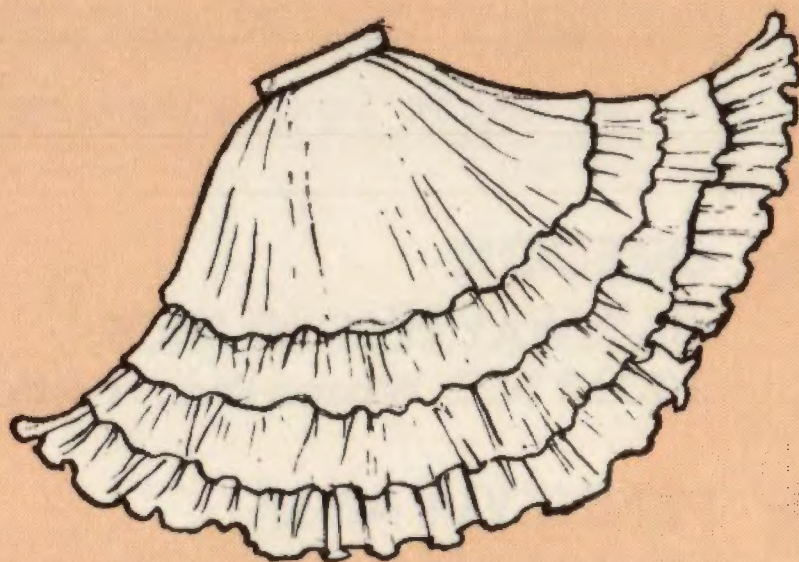
Low LC

Lead: Guitar, Violin, Mandolin**Rhythm:** Bass, Guitar**Comment:** Music is smooth with mandolin doing background fills. Figure is a 16 line pattern (four times thru with no breaks) that is continually moving. Tune is similar to "Wreck of the 97." Marvin's calling is clear and pleasant.

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STEALING KISSES — Set in Order F 112 ★

Key: D flat

Tempo: 128

Caller: Bob Page

Range: High HC

Music: 2/4 smooth western

Low LC

Lead: Guitar, Accordion, Piano

Rhythm: Piano, Drums, Accordion, Bass

Comment: The music is subtle with a heavy after-beat rhythm. The tune is simple and easy to sing and the call is interesting. "Heads half-sashay, star thru, split the sides round one and swing" is typical. Bob does an excellent job of calling the dance.

BULLY OF THE TOWN — Dash 2527

Key: D

Tempo: 132

Caller: Larry Garrett

Range: High HB

Music: 2/4 western

Low LA

Lead: Violin, Piano, Banjo

Rhythm: Bass, Guitar, Banjo, Piano, Drums

Comment: This tune was previously used as a hoedown and moves around over the full note range. The call, though wordy, is conventional and well timed. Garrett's calling is clear and danceable.

WOMAN IN LOVE — Top 25016

Key: C

Tempo: 125

Caller: Dick Leger

Range: High HA

Music: 2/4 smooth jazz

Low LA

Lead: Violin, Banjo, Guitar

Rhythm: Bass, Piano, Guitar, Banjo

Comment: The music is subtle and the tune is pitched slightly lower than most singing calls. The figure is long so goes thru four times but uses no break. Dance pattern is interesting and well timed. Dick's calling is clear and quite danceable.

MY BLUE HEAVEN — Kalox 1011

Key: C

Tempo: 127

Caller: C. O. Guest

Range: High HC

Music: Jazz 2/4

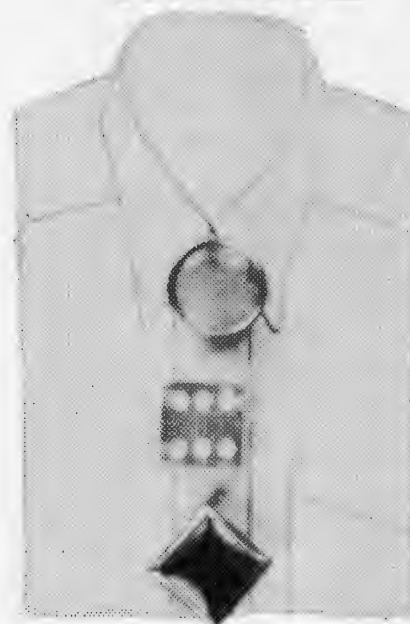
Low LC

Lead: Piano, Clarinet, Violin

Rhythm: Bass, Guitar, Piano, Drums

Comment: Tempo is not fast but tune is so fast moving it gives an impression of great speed. Call is standard but will take a little practice

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to fit it to the music. Balance of voice and music is weak; otherwise Guest's calling is OK.

SINGING AND SWINGING — Lightning S LS-901

Key: B flat

Tempo: 124

Caller: Pancho Baird

Range: High HC

Music: 2/4 western

Low LD

Lead: Violin, Guitar

Rhythm: Bass, Piano, Guitar

Comment: Music is subtle with steady rhythm. Call moves smoothly and is well timed. The figure uses a turning star pattern. Pancho's calling is pleasant and danceable.

ROUNDS

WALTZ-A-ROUND — Grenn 14026

Music: Saxophones, Violins, Drums, Piano, Bass, Clarinet

Choreographers: Violet and Francis Kimble

Comment: A medium slow waltz with full band music. The dance routine is very easy with most parts repeating.

SIESTA IN SEVILLA (flip side to above)

Music: Bass, Violin, Cello, Harp, Piano

Choreographers: Maryalice and John Hefeneider

Comment: This dance has been popular for some time using a "pop" label record. This is an excellent reproduction.

DREAMERS TWO-STEP — Shaw 239-240

Music: Bergin on Organ and Piano

Choreographers: Jerry and Charlie Tuffield

Comment: A slow two-step to the tune "My Dreams are Getting Better All the Time." Routine is quite easy.

CHAMPAGNE WALTZ (flip side to above)

Music: Bergin on Organ and Piano

Choreographer: Dena Fresh

Comment: A fast moving waltz of medium complexity. Very little repeating is done in the routine.

WHITE LILACS — Aqua 214

Music: Doris Cooley on Organ

Choreographers: Wes and Mary Read

Comment: Part A and Part B are each 16 measure patterns that are repeated. The dance has interesting maneuvers and changes of sides. The waltz music is well played.

ILLUSION WALTZ (flip side to above)

Music: Doris Cooley on Organ

Choreographers: Wes and Mary Read

Comment: Music is a slow waltz played well with interesting fills. The dance uses standard waltz patterns with the first 8 measures repeating.

SUNNY WALTZ — Aqua 215

Music: Doris Cooley on Organ

Choreographers: Arna May and Jimmy Moss

Comment: A medium speed waltz to good organ

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music. The dance uses a wheel from a wrap
position.

LINDSEY WALTZ (flip side to above)

Music: Doris Cooley on Organ

Choreographers: Jack and LaVerne Riley

Comment: A slow but easy waltz with several
sections repeating.

JERR-DEE WALTZ — Aqua 213

Music: Doris Cooley on Organ

Choreographers: Jerry and Dee Wallace

Comment: A medium fast waltz with dance rou-
tine and music both written by the same au-
thors. Dance travels well and uses left turns,

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twinkles and cross-waltzes. Dance is not diffi-
cult but does have an eight measure intro and
a four measure ending.

SAMBA MIXER (flip side to above)

Music: Doris Cooley on Organ

Choreographers: Jack and LaVerne Riley

Comment: A fast moving mixer in samba rhythm.
It has a 32 measure pattern with a few parts
repeating.

Convention time brought an extra number of new
records. We regret that space did not allow us to
cover all of them. Some of those omitted will be
printed next month.



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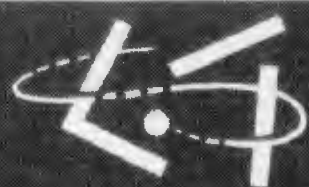
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EDITOR'S MEMO

Dancers, do you ever get a bewildered feeling when you have square dance terms thrust at you which you have never encountered before? This is a natural hazard that faces dancers everywhere and if you are not in on the initial teaching session when a new figure is first presented, you often find yourself in the uncomfortable position of having to "fake" your way through various segments of an evening. Here, designed for you, is a pictorial presentation of figures which have not been around long enough to be considered basics but have gained considerable interest.



EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

THE DEFINITION OF A BASIC shown above is one possible measuring stick to use in testing newly composed material. After studying the pictures and reading the following description, you may want to evaluate the movement we feature in this issue. Recent movements we've shown have dealt with dancers moving from lines of four into two couple positions. This month the example starts with two couples, one in back of the other.

WHEEL TO A LINE

By Clarence Ritchey, Grand Junction, Colorado

With two couples facing the same direction, one behind the other, (as in a double pass thru position or in a position of having just completed a double pass thru), the couple in the lead wheels to the right while the trailing couple wheels to the left to end in a line of four with the other couple. There has been a change of direction.

As shown here the movement starts with one couple behind the other (1). On the call: Wheel to a line, the lead couple starts to move right and the following couple starts to wheel left (2). Continuing the movement, the couples have changed direction (3) and end in a line of four (4).



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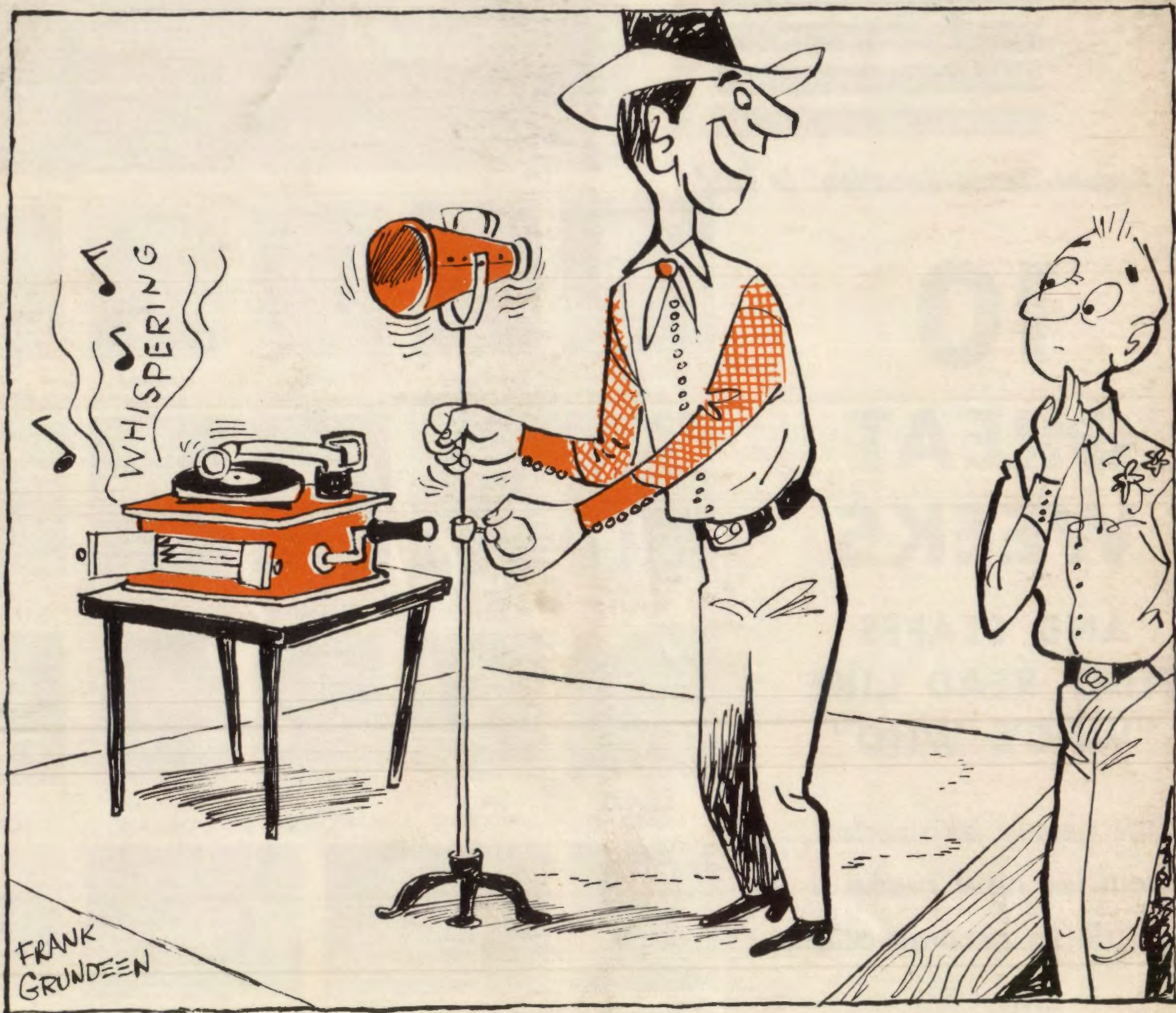


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July 25, 1961

Dear Subscriber:

THANK YOU!

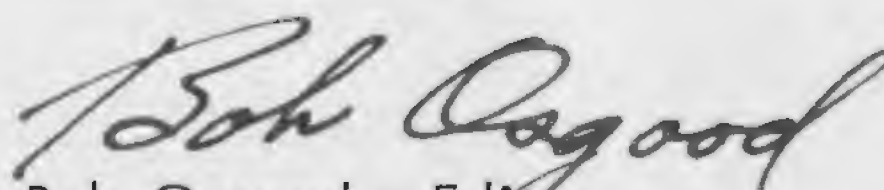
As you can probably tell, this issue of Sets in Order has been designed as a "sampler" particularly aimed at folks who have never seen a copy of the magazine before.

What brought all of this about started last May when we asked for your help in getting names and addresses of square dancers you knew who weren't subscribers. Within 48 hours after the May issue went into the mail we began getting those blue envelopes back. First they just drizzled a bit - then came the downpour.

We thought you'd like to know that because of your help we're sending out 30,000 sample copies of this issue. That's a lot of magazines and it's a rather costly promotion but we feel it will do the trick. Actually the magazine should be its own best salesman and we hope that when your friends pick up their copy and have a chance to look it over they will take advantage of the special 9-months' subscription offer and become a "member of the family." If you get a chance to encourage them a bit along this line just know that we'll doubly appreciate your efforts.

Once again - for all your help - THANK YOU!

Fondest regards,



Bob Osgood - Editor

Speaking for All of the Staff of Sets in Order

What Dancers Say About Sets in Order:

"...We honestly feel your magazine has been the most influential force in keeping square dancing interesting and on a high moral level..."

Darlene and Paul Goodman, Norfolk, Nebraska

"...It can truly be said that the encouragement, information and general helpful attitude that is found in every issue of Sets in Order is one of the most wonderful things that is happening to the square dance picture..."

Jack Mather, Regina, Saskatchewan, Canada

"...Sets in Order is an invaluable aid in learning round dances. Thank you for a wonderful magazine for square dancers from Michigan to California..."

Evelyn Smith, Rancho Cordova, California

"...We sincerely feel that your square dance magazine is a 'must' for everyone engaged in any phase of this recreation as there is so much valuable information contained within its pages each month..."

Al and Pearl Hilton, Keene, New Hampshire

"...You have been doing a big job in keeping common sense in the many facets of square dancing..."

Bill Almeda, Haddonfield, New Jersey

"...Most important, Sets in Order appeals to all of the square dancers, not to just a small group. This truly makes SIO a universal square dance magazine..."

Ivan Midlam, Eugene, Oregon

"...I enjoy your magazine very much and find it very informative since I have just started square dancing a few months ago..."

Mrs. Velma Springgay, Sault Ste. Marie, Ontario, Canada

"...Since October, 1951, when we first subscribed to Sets in Order we look forward each month to our new copy of the 'Bible of square dancing'..."

Lota and Harold Erickson, Detroit, Michigan

"...Keep up the excellent work on the magazine. I eagerly await it each month and it probably is the only magazine I have ever read cover to cover, including the advertisements. Yours is the best magazine in square dancing. I haven't always agreed with all of your policies but the longer I stay in the 'game,' the more I find myself learning towards a lot of your ideas..."

Myron Samson, Jacksonville, Florida

"...I think every square dancer should subscribe..."

Clyde Wilkes, Marshalltown, Iowa